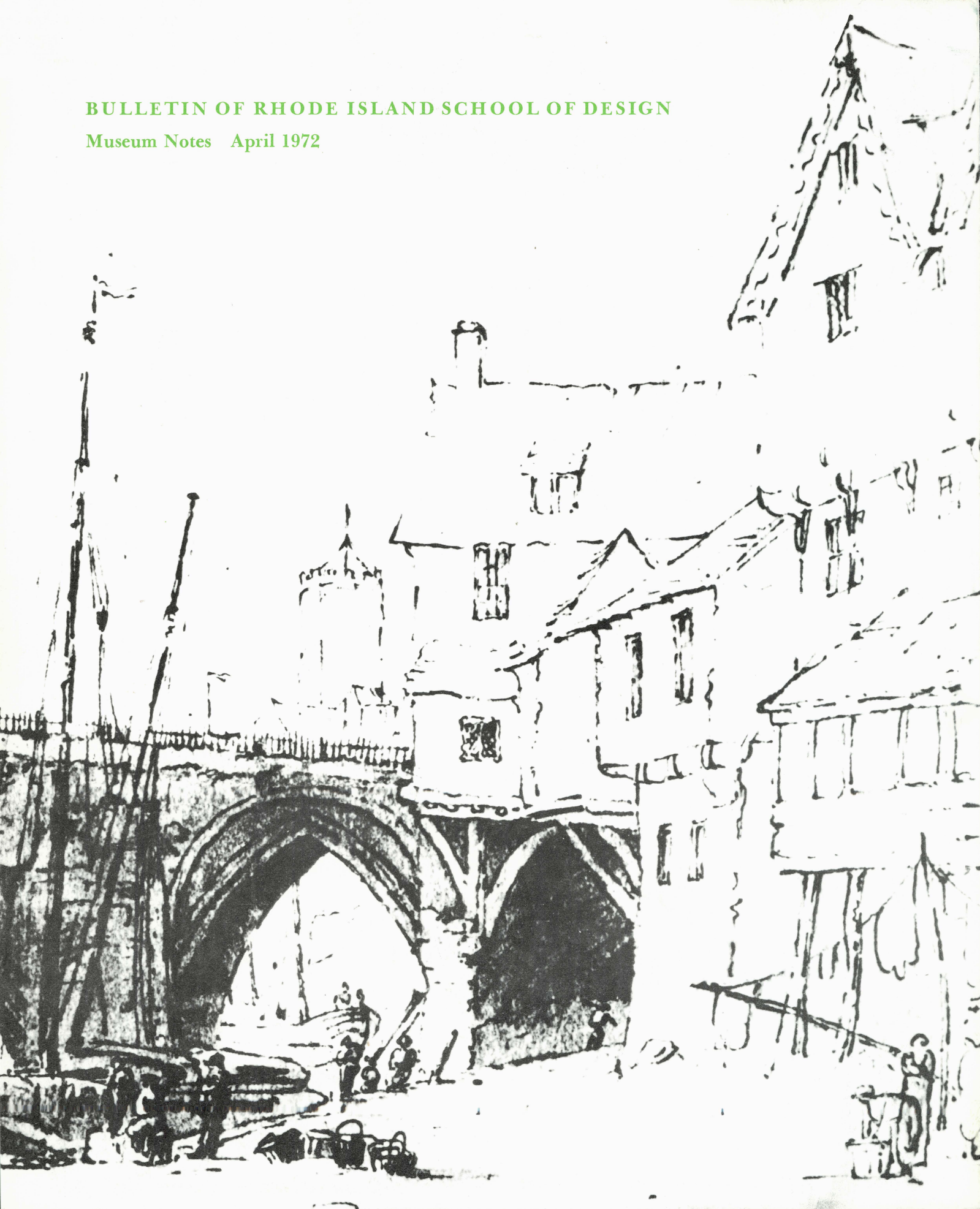


BULLETIN OF RHODE ISLAND SCHOOL OF DESIGN

Museum Notes April 1972



Selection II: British Watercolors and Drawings from the Museum's Collection

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SELECTION II: BRITISH WATERCOLORS AND DRAWINGS
FROM THE MUSEUM'S COLLECTION

Museum of Art, Rhode Island School of Design

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British Watercolors and Drawings from the Museum's Collection

April 13 – May 14, 1972

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PREFACE

The Museum's growth has been punctuated by a series of magnificent gifts. Each consisted of a coherent private collection that reflects the persistence, knowledge and taste of the donor, each came to us *en bloc*, and each thrust us into a position of great strength in an area not previously emphasized in our holdings. Charles Pendleton's American furniture, the American paintings assembled by Isaac C. Bates, Mrs. John D. Rockefeller, Jr.'s Japanese prints and the Oriental costumes, textiles and European porcelains that belonged to Miss Lucy Truman Aldrich are but some of the holdings that have accrued to us in this manner.

The five hundred and thirty-seven British watercolors and drawings given to the Museum in 1969 by an anonymous donor are part of this particular history. They, too, were a private collection before entering the public domain; and they made us, at once, one of the major American centers for the study of British art. At that time, no member of our staff had a special interest in, or knowledge of, the history of British art.

Public institutions tend to establish symbiotic relationships with various segments of their audience. We had often profited from the expertise of the art historians at Brown University, while they, in turn, had long seen the value of the Museum's collections as a teaching resource. What began as informal exchange was soon established as a formal relationship that brought added dimensions to the Museum's activities and made us, in part, an academic Museum. Therefore, the opportunities and problems presented by the British watercolors were explored in conjunction with Brown's Department of Art. As a result, Malcolm Cormack, Keeper of Paintings at the Fitzwilliam Museum, Cambridge, was brought from England for six months as a Consultant Curator at the Museum and a Visiting Associate Professor in Art History at Brown. This catalogue and

exhibition are the result of his efforts and those of the graduate students in the seminar that he taught. Thus, the watercolors have been researched and catalogued, a significant didactic function has been served, and the public at large will reap the benefits of a visually rich and historically coherent exhibition.

Our thanks are extended to Malcolm Cormack for putting his knowledge, skill and enthusiasm at our disposal, and to the students in his seminar, Susan Carmalt, David Cass, Johanna Gill, Ellen Lawrence, Alexandra Murphy, Beeke Sell and Paul Zalewski, for their patient and thorough research. Daniel Robbins, former Director of this Museum, and Juergen Schultz, Chairman of the Department of Art, Brown University, first devised the project, and then went on to overcome the variety of obstacles that so often stand between idea and actuality. Mrs. Joachim Gaehde patiently and skillfully removed the watercolors from the mounts to which they were glued, thereby assuring them a longer life while revealing valuable information inscribed on the back of the sheets. Our thanks also go to the National Endowment for the Arts, Washington, D. C., for their generous grant in support of the project.

Above all, our gratitude is extended to the donor who has followed this project from its inception, offering advice and information and putting his files at our disposal. His generosity has already had far-reaching effects in our community. Ultimately, his handsome gift will benefit a larger audience as scholars and the general public are encouraged to examine the collection in its entirety after viewing the selection presented here.

Stephen E. Ostrow
Director

INTRODUCTION

With a history of watercolor painting in England we have almost a history of landscape art, but accounts in the past have had a purist attitude to the medium. Watercolors were long thought to be an English specialty—French artists of the Romantic period remarked on it, particularly Delacroix—and until recently their collection was an English hobby like the collection of postage stamps. The rules of the game were that all watercolors must be painted in pure watercolor and that any drawing which used body color, rendering the pigment opaque, or indeed used mixed media of any sort, was unlawful and not serious. This attitude unfortunately rules out the giants Sandby, Turner, Bonington, Ruskin and a horde of minor artists. The history cannot be written in terms of a fixed idea of technique alone.

This exhibition is mainly concerned with landscape. There are hardly any figure studies. It has therefore become a history of the development of English landscape painting, and it is part of the richness of the collection that this can be shown in such complexity. Though it is true to say that the exhibition reflects changing attitudes to landscape, it must be remembered that the exhibits are drawings and are subject to the limitations of drawings. They are small and need to be looked at carefully. They are fragile and easily damaged, so that we are not always sure that what we are seeing is what was intended. They were done for a variety of reasons, so that our terms of reference have to be constantly changing. They can be elaborately finished drawings for use by an engraver for publication. They can be independent works of art in their own right for public exhibition alongside oil paintings, increasingly the tendency with the foundation of watercolor societies after 1800. They can also reveal the most private thoughts and take us rapidly and surely to the heart of the artistic process—not something

that the artist always wanted us to see. Not all the artists represented worked exclusively in either oil or watercolor, but it is an interesting fact that a greater number of English artists worked in both equally, with no division of aims between the two.

With the two drawings by Francis Place (1, 2) which begin the exhibition, we can at once see the beginning of English landscape and the various strains which come together in its development. Early in the seventeenth century Edward Norgate described it as "an art soe new in England, and so lately come a shore, as all the language within our four seas cannot find it a Name, but a borrowed one and that from a people that are noe great Lenders but upon good securitie, the Dutch. Perhaps they will name their owne Child. For to say truth the Art is theirs." Place continues a northern European tradition brought into England most abundantly with the topographical views of Wenceslaus Hollar and which is very similar to the patient records of places made by Josua de Grave and Valentin Klotz. But even with these mainly topographical examples we find a hint of atmosphere in the pen stroke and the opposition of light and shade which Place was also to develop elsewhere in a manner more akin to that of Breenbergh.

With Tillemans (3) the pictorial qualities are developed more fully. The drawing is less concerned with the tame delineation of a given spot but more with a generalised statement about the qualities of landscape of which the hunt was the exhilarating part. Gainsborough at the end of his life could not help but remember with fondness what he called his "first imitations of little Dutch Landskips" in the manner of Wijnants. Although his later work has less of Dutch realism and more of a highly personal and idyllic view of the countryside, nevertheless, even the drawing exhibited here, dating from late in his career, reflects a Dutch influence: in this case the chalk drawings of Anthonie Waterloo. Richard Cooper's large *View of Windsor* (26) is much more in the line of straightforward development from Place and Hollar. However, public apologies were felt necessary for Dutch art. Horace Walpole could speak disparagingly of "those drudging mimics of Nature's most uncomely coarseness," and Reynolds could also be dismissive; yet, Dutch works were still bought and admired in large numbers, particularly after the Napoleonic wars had brought pictures from the Netherlands on the market. For example, Lord Bute had a large collection only eventually surpassed by that of George IV.

Paul Sandby, the so-called Father of English Watercolor, is an obvious case of the influence of the realistic emphasis of Dutch art. His sketches of townscapes and small figure studies evidence a refreshing desire to observe accurately and show things as they were. But his work can also remind us that there were other aspects to Dutch paintings. Even earlier, in the seventeenth century, the collection of Charles I contained works by Cornelis van Poelenburgh which had a more romantic quality, and later on Hendrick Danckerts would produce for Pepys a *capriccio* as well as his more realistic landscapes. In Sandby's work here represented we find him moving from the charming rural expression of Windsor

(22) and the village duck pond (24) to an extensive imaginary landscape in the tradition of those Italianate landscape artists such as Poelenburgh or Berchem whose work was so admired in England. The exhibition also gives an unusual glimpse of Girtin copying from a Dutch print (43) which he thought to be by Rembrandt, whose landscape Constable so admired: "The Dutch painters were stay at home people hence their originality," Constable wrote. In 1782 J. H. Pott wrote that "in this country, the merely copying from nature would of itself give a character to the landscape of our painters . . .," and though he went on to argue that this would be the characteristic of a new English School, it was, of course, a Dutch attitude to begin with and one that was followed by many realistic watercolorists in this exhibition, such as Robert Hills, De Wint, himself of Dutch extraction, David Cox and members of the Norwich School in the provinces. East Anglia had long had links with the Netherlands, and many East Anglian artists were to be influenced by Dutch art. The greatest of them, Constable, has already been mentioned.

The Netherlandish influence, however, not only provided a realistic bias, but also presented examples of marine art and the atmospheric treatment of sea, sky and sails which Turner borrowed from the Van de Veldes; and which can be seen in the work of Shotter Boys (101) and of J. B. Pyne, *Off Portsmouth*, 1837 (96). It also, through Rubens, gave an example of the baroque sweep of distant vistas which made the impression of landscape more emotional. Constable, we know, was impressed by Rubens' *Castle of Steen*, and Turner, too, shows its influence in *Wharfedale from the Chevin* (49) and *The Rainbow* (50). It can also be seen in the panoramic views of Kent by Robert Hills (66, 67), who was also impressed by the Netherlandish animal painters. The effect of Dutch Italianate artists has already been mentioned in connection with Sandby, but the mannered *View of Scarborough* by Thomas Barker of Bath (38) and the humorous genre of Rowlandson's *Horse Fair* (31) also reveal something of its complicated influence.

Dutch Italianate artists were popular for what they showed of the ideal landscape at second hand. The importance of Italianate landscape has been more generally admitted.

Jonathan Richardson had written at the beginning of the century: "I believe there never was such a race of men upon the face of the earth, never did men look and act like those we see represented in the works of Raphael, Michelangelo, Correggio and Parmegiano . . . we rarely or never see such landscapes as those of Titian, Carracci, Salvator Rosa, Claude Lorrain, Gaspard Poussin & Rubens . . . Our ideas are raised and improved in the hands of a good painter and the mind is thereby filled with the noblest and therefore the most delightful images." Edmund Burke's *Inquiry into the Origin of our Ideas of the Sublime and Beautiful*, 1756, gave a literary justification for looking at Nature in ideal terms of the Beautiful and Sublime. Those who went on the Grand Tour demanded an echo of Rome and the Campagna, and for artists and patrons the art of Claude Lorrain and Salvator Rosa embodied in the most perfect form these ideals. "Claude con-

ducts us to the tranquility of Arcadian scenes and fairy land,” as Reynolds wrote; he was also admired by Richard Wilson (7, 8) who later noted that Claude was best for “air and Gaspard for composition and sentiment . . . you may walk in Claude’s pictures and count the miles . . .” The extract from Thomas Jones’s *Memoirs* quoted in (12) shows the predicament of artists when brought face to face with reality in Salvator Rosa’s terms: banditti were acceptable in pictures, but rather too much in life.

At first a trip to Rome and contact with the classical art of the past were enough, and there was hardly a landscape artist during the eighteenth century who did not make the trip to Rome: Alexander Cozens in 1746; Jonathan Skelton in 1758; Richard Watson, 1751-6/7, and his pupil Thomas Jones in Italy, 1777-82; William Parr in Greece, 1764-6, and Italy, c. 1771 and 1775, dying there in 1782; J. R. Cozens, 1776-9 and again 1782-3; John “Warwick” Smith, 1777-81 and 1783; Francis Towne, 1780-1. The list could be extended, but these are artists whose works are contained in the gift to Providence.

The tricks of an ideal composition can be seen manipulated by a number of these artists at the beginning of the exhibition, e.g., Alexander Cozens (10) and John “Warwick” Smith, *Villa of Mycenae, Tivoli* (16), with the overall harmonisation of nature, an obligatory tree and the balance of light and shade. Eventually there followed a real knowledge and appreciation of Claude’s treatment of light. J. R. Cozens, who had been in Rome during the important period 1770-80, achieved a poetic interpretation of Claude which was to influence Girtin and Turner profoundly when they later copied his work at Dr. Monro’s. Constable described Cozens’s work to Fisher as “all poetry.”

There is not space here to discuss in greater depth the extensive interaction between English art and the Mediterranean. It has, after all, been treated elsewhere. The exhibition, however, does enable one aspect of it to be shown in some detail: the Picturesque. The “idea” of landscape brought with it a number of treatises in which art could be influenced by art. The Rev. William Gilpin wrote in the second half of the century a number of essays on what should be admired in nature, followed by Sir Uvedale Price’s *Essay on the Picturesque*, 1794, and Richard Payne Knight, *Analytical Inquiry into the Principles of Taste*, 1805. No one definition of the picturesque seems to be adequate but three elements are combined: art, nature and a man of sensibility and culture to synthesize them. Gilpin’s attitudes to “that kind of beauty which would look well in a picture” affected a number of artists and produced watercolors of picturesque ruins influenced by them, e.g. Girtin, *Okehampton Castle* (41), and Dayes and Moore, *Kelso Abbey* (36), where there is also a more general feeling of antiquarianism; what Gilpin called “the wild and rough parts of nature” which “produce the strongest effects on the imagination” are seen in Anthony Devis, *The Mountain Shepherd* (28), and J. S. Cotman, *Vale of Llanwrst* (84). These examples are just a few in the exhibition where the artists have been influenced by theories of the picturesque in their choice of subject matter. Luckily, a number of artists

chose to ignore Gilpin's condemnation of the low and trivial with its "appendages of husbandry" in his *Instructions for Examining Landscape*, otherwise Constable's interest in the rotting planks and paraphernalia of the River Stour would have found no outlet in his major works, and David Cox's *Hayfield* (73) could not have been painted.

Robert Southey in his *Letters from England* of 1807 summarized the position as one who saw it from the outside:

Within the last thirty years a taste for the picturesque has sprung up; and a course of summer travelling is now looked upon to be as essential as ever a course of spring physic was in old times. While one of the flock of fashion migrates to the sea-coast, another flies off to the mountains of Wales, to the lakes in the northern provinces, or to Scotland; some to mineralogise, some to botanise, some to take views of the country,—all to study the picturesque, a new science for which a new language has been formed, & for which the English have discovered a new sense in themselves, which assuredly was not possessed by their fathers. This is one of the customs to which it suits a stranger to conform. My business is to see the country,—and, to confess the truth, I have myself caught something of this passion for the picturesque, from conversation, from books, and still more from the beautiful landscapes in water-colours in which the English excel all other nations.

It may be asked, then, was the development of landscape entirely the result of foreign influence? Does the *View of Stourhead Park* by the amateur Copplestone Warre Bampfylde (6), with its muted echo of Claudian landscapes in the park, mark the summit of achievement? Fortunately, this body of tradition was assimilated and its convention eventually overthrown in the spread of Romantic landscape: on one hand, there was the development of a greater naturalism through Constable, De Wint, David Cox which continued unbroken through to Wimperis (81), and, on the other hand, a more imaginative use of landscape to express states of mind and experiments with color through Turner (46-55), Palmer (83) and others, even Bright (91).

None of this would have been possible without the freeing of draftsmanship from the restrictions of the "tinted drawing." Sandby, Girtin, Turner and De Wint initiated a freer use of watercolor where the transparent nature of the pigment in water over white paper is exploited with a greater resonance and fluidity of expression. The conventions of ideal composition were also broken, mainly by Girtin and Turner, to enlarge the horizons and lay a broader, and yet more immediate, effect before the spectator. Part of this immediacy was the result of *plein-airisme*, a desire to get closer to nature out-of-doors and paint directly with watercolor on the spot, or at least so that the drawing would appear to have been done on the spot. Girtin's *Landscape near Knaresborough* (45) contains a note to this effect, and we also find Robert Hills (66, 67), like Constable with his cloud studies, noting the time of day and weather effects. Though very few of the artists here can be called true Impressionists, their general truth to nature and

sparkling effects were admired on the Continent and enabled later developments to follow logically from their example.

The exhibition represents a selection from the entire gift arranged partly to show the various groups and their stylistic allegiances from the eighteenth century to the late nineteenth century and partly to show the best examples of the collection. It opens at the beginning of landscape with Place and Tillemans; then the Italianate artists: Cozens, father and son, Thomas Jones and his associate in Italy, Towne, Taverner and Skelton of an earlier generation, and two examples by the greatest of them all, Richard Wilson (7, 8). Topographical draughtsmen follow, culminating in the circle of Dr. Monro (40) which nurtured the genius of Girtin and Turner (41-55). Ruskin, though very much a Victorian, has been placed near his idol: included are an example of a copy after a Turner in Ruskin's own collection and several of studies of natural history (56-59). Constable, to whom Ruskin did less than justice, is placed next, as the other leading artist of the Romantic period (60-62).

A greater realism based on the naturalism of Turner and Constable was spread to a larger number of artists with the foundation of watercolor societies in the first decade of the nineteenth century. 1805 saw the first exhibition of the Society of Painters in Watercolours, founded the previous year, which became known as The Old Water Colour Society; 1808 was the date of the first exhibition of its rival, The Associated Artists in Watercolours, which became the Associated Painters in Watercolours. Both societies came to an end in 1812, but a faction within the Society of Painters in Watercolours continued, admitting oil paintings, until 1820, when it became exclusively a watercolor society again. Eventually in 1881 it became the Royal Society of Painters in Watercolours. A New Society of Painters in Watercolours was founded in 1832 and it eventually became the Royal Institute of Painters in Watercolours. David Cox (73-76) and Peter De Wint (68-72) are perhaps the best of this class of independent watercolorists, though they, too, painted in oil.

The situation at the beginning of the nineteenth century was described with tongue in cheek by Ruskin:

I cannot but recollect with feelings of considerable refreshment, in these days of the deep, the lofty and the mysterious, what a simple company of connoisseurs we were, who crowded into happy meeting, on the first Mondays in Mays of long ago, in the bright large room of the old Water-Colour Society; and discussed with holiday gaiety, the unimposing merits of the favourites, from whose pencils we knew precisely what to expect, and by whom we were never either disappointed or surprised. Copley Fielding (78, 79) used to paint fishing-boats for us, in a fresh breeze, 'Off Dover', 'Off Ramsgate', 'Off the Needles', off everywhere on the South coast where anybody has been last autumn . . . Mr. Robson would occasionally paint a Bard on a heathery crag in Wales; or—it might be—a Lady of the Lake on a similar piece of Scottish foreground, 'Benvenue in the Distance'. A little fighting in the time of Charles

the First was permitted to Mr Cattermole; and Mr Christall would sometimes invite virtuous sympathy to attend the meeting of two lovers at a Wishing-gate or a Holy Well. But the highest flights even of these poetical members of the Society were seldom beyond the confines of the British Isles; the vague dominions of the air, and vasty ones of the deep, were held to be practically unvoyageable by our own un-Daedal pinions, and on the safe level of our nature soil, the sturdy statistics of Mr De Wint, and blunt pastorals of Mr Cox, restrained within the limits of probability and sobriety alike the fancy of the idle, and the ambition of the vain.

An attitude towards the rural picturesque blended with a quiet naturalism was not only prevalent with the watercolorists in London, but also could be found in provincial centers where local exhibiting societies were formed. Best known is the Norwich School, which is represented here as a separate group (84-93), but there are also examples of the flourishing centers at Bristol and Newcastle with J. B. Pyne (96, 97), W. J. Müller (98) and T. M. Richardson (99). Francis Towne (13, 14, 15) and John White Abbott (17) have some claims to be thought of as the founder members of an Exeter School.

Not only was landscape painting in watercolors spread throughout the country by the activity of many artists as drawing masters who produced a whole generation of more or less competent amateurs (one of whom, Lady Mordaunt (39), has been included among the topographical group), but it was also spread to the Continent. Out of the work of Francia and Bonington came a group of young artists who have a particular French style of the 1820's, such as Shotter Boys (101, 102), Callow (103-105) and Vickers (106). They achieved fame in France as well as England for their French medieval townscapes and charming views of French countryside. In turn, they influenced a number of French Romantic artists, among them Delacroix, Isabey and Paul Huet, to experiment with watercolor and develop a naturalism of their own.

The propagation of an English watercolor style was accompanied by even wider-ranging travel. The new public desired drawings as a reminder of their visits to medieval Würzburg (113) and Montpelier (104), but they were also avid for travellers' tales from further afield. The final drawings in the exhibition deal with a group of artists whose interest in exotic parts of the Mediterranean and the East made their fame. With Lear and the end of the Victorian era the integrity and viability of the style seems to come to an end. The few modern exceptions in the Providence gift have not been included.

Malcolm Cormack

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I would like to thank first those graduate students of Brown University who worked on the individual catalogue entries listed below; the present and previous Directors of the Museum of Art, Rhode Island School of Design (Stephen E. Ostrow and Daniel Robbins) and their staff for every assistance and kindness, particularly Mrs. Diana Johnson, Assistant Curator of Prints and Drawings; Mrs. Lynn Cormack, Frank Collieson and Mrs. Judith Singen who worked so hard preparing the manuscript for printing; Evelyn Joll of Agnew's and Messrs. J. Neimaster and A. McIntosh Patrick of the Fine Art Society Ltd.; Dr. John Gage of the University of East Anglia; Dr. M. Rajnai of the Castle Museum Norwich; John Sunderland and his staff of the Witt Library; and above all the donor who so kindly made his collection and papers available.

Susan Carmalt: 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55

David Cass: 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 20, 21, 26

Johanna Gill: 17, 22, 23, 24, 25, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 65

Ellen Lawrence: 57, 59, 81, 96, 97, 100, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 118, 119

Alexandra Murphy: 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 98

Beeke Sell: 60, 61, 62, 63, 64, 68, 69, 70, 71, 72, 73, 74, 75, 76

Paul Zalewski: 78, 79, 80, 83, 101, 102, 103, 104, 105, 106

Malcolm Cormack

NOTE ON THE CATALOGUE

Height precedes width in all measurements. Catalogue numbers appear in parentheses. When a reference appears more than once within the entries of work by a given artist, a shortened form of the first, full citation has been employed. Abbreviations used throughout the catalogue are as follows:

Agnew's	Thos. Agnew & Sons, Ltd., London
A. R. A.	Associate of the Royal Academy
B. M.	British Museum, London
B. F. A. C.	Burlington Fine Arts Club, London
Colnaghi	P. & D. Colnaghi & Co. Ltd., London
F. A. S.	The Fine Art Society, Ltd., London
Finberg, Inv.	A. J. Finberg, <i>A complete Inventory of the Drawings of the Turner Bequest</i> , 2 vols., London, 1909
Hardie	Martin Hardie, <i>Water-Colour Painting in Britain</i> , 3 vols., London, 1966-8
L.	Left (the spectator's left)
O. W. C. S.	Old Water Colour Society (Society of Painters in Water Colours), London
R.	Right (the spectator's right)
R. A.	Royal Academy, London, or Royal Academician
V. & A.	Victoria and Albert Museum, South Kensington, London
Walker's Galleries	Walker's Galleries, Ltd., London
Williams	Iolo A. Williams, <i>Early English Water Colours</i> , London, 1952 (reprinted 1970)

Francis PLACE 1647-1728

Born Durham, 1647. Provided with income by father, Place began law studies, later abandoned. Devoted life to portraits, imaginative and topographical landscape, drawing, etching, mezzotinting, porcelain experiments and fishing. Intimately acquainted with Wenceslaus Hollar, though not as an apprentice; through him, actively engaged in etching and publishing a variety of prints. Thus became acquainted with Netherlandish landscape: with artists such as Jan van de Velde, the Peeters family; Italianate artists such as Elsheimer, Bril, Breenbergh, possibly even the romantic watercolors of Van Dyck; and contemporary developments in England with Francis Barlow, Jan Kip and Thomas Manby. 1667: two grotesque heads in manner of Hollar after Leonardo, tavern interior after Teniers, in short, a seventeenth century virtuoso. 1674-82: walking tours in northern England. 1678: walking tour in South Wales with William Lodge (1649-89). 1699: in Ireland; made drawings of Dublin, Waterford, as well as of Chester in Cheshire; back in Wales. 1711: sketchbook containing these drawings shows him at Middleham Castle. 1716: at York and Scarborough. Mainly followed topographical tradition of Hollar, but freer use of wash foreshadowed eighteenth century developments. (See Hardie, I, pp. 60-1, and Richard Tyler, *Francis Place*, York, 1971.)

I Dublin

Brown ink, brown, gray and green wash over pencil drawing. 11 1/2 x 35 3/8 in. (291 x 905 mm.) (4 sections of paper).

71.153.26

Coll.: By family descent from the artist's widow¹ to Patrick Allan-Fraser; his Art College, Arbroath; sold by the Trustees; bt. Agnew's, 1954; from whom purchased by donor, 1958.

A group of drawings from Place's Irish Tour of 1698-9 which had descended from the artist's widow were in the Patrick Allan-Fraser collection, Arbroath.¹ The majority were sold at Sotheby's in 1931, and some were bought by J. Maher, Dublin,² who published a number in the *Proceedings of the Royal Society of Antiquaries, Ireland*, 1932 and 1934. Place may have gone to Ireland because of family connections³ rather than to fulfil a commission for the Duke of Ormonde, as suggested by Maher.

Place here follows the tradition of Hollar with a large, elongated composition and a topographical emphasis on the actual buildings, executed with a careful, precise pen style, which is also Netherlandish in origin. The washes, however, do give a broad modelling and a realistic sense of space and substance.

¹ See Tyler, *Place*, p. 38, for a history of this collection.

² The collection passed to Michael J. Flynn, Dublin, and comprised thirteen views of Dublin, six of Drogheda and five of Kilkenny.

³ See Tyler, *Place* (45).

2 A View of Kilkenny from Wind Gap Hill

Pen, brown ink and gray wash. $14\frac{1}{4} \times 36\frac{3}{8}$ in. (363 x 924 mm.) (2 folded sheets pasted together).

Inscribed in ink, upper R.: letter key to monuments; in ink, bottom center: *Kilkenny from wind:gap hill*.

71.153.27

Coll.: By family descent to Patrick Allan-Fraser; his Art College, Arbroath; sold by the Trustees; bt. Agnew's, 1954; from whom purchased by donor, 1958. Lit.: Theo Moorman, "Some newly discovered drawings by Francis Place," *Burlington Magazine*, LCIV, 591, June 1952, pp. 159-60, repr. fig. 4.

This is a panoramic view of Kilkenny, with St. Patrick's Gate, Castle and Castle grounds; the remains of Maudlin Castle and Gate in the foreground; at R. ruins of St. John's Hospital and Cathedral of St. Canice. Place was in Ireland from the summer of 1698 to 1699 (see previous entry). What appears to be the finished studio drawing based on the present example, with the addition of clouds in the sky and more figures in the foreground, but smaller in format, was in the Maher Collection, Dublin.⁴ A similar large view of Drogheda, dated 1698, is in the Fitzwilliam Museum, Cambridge,⁵ though other views of Kilkenny are dated 1699.⁶

⁴ $10\frac{3}{8} \times 25$ in. Exh.: R.A., *British Art*, 1934 (547).

⁵ Tyler, *Place* (43).

⁶ See Maher, *Proceedings of the Royal Society*.

Peter TILLEMANS 1684-1734

Born Antwerp, 1684. 1708: brought to England by dealer named Turner and employed in copying oils by Teniers and other artists. 1711: among first to attend Kneller's Academy at Great Queen Street. 1719: employed by John Bridges to make c. 500 drawings for his *History of Northamptonshire*. 1724: Goupy employed him to paint series of scenes for Opera House in Haymarket. Active as a painter of views and country seats, sporting scenes, landscapes, allegorical works and portraits. During later years, many drawings of Newstead Abbey for his pupil, William, 4th Lord Byron. Died Norton, Suffolk, 1734.

3 Stag Hunt

Watercolor and body color heightened with white on linen-backed paper, laid down. $6\frac{1}{4} \times 6\frac{1}{16}$ in. (158 x 170 mm.).

71.153.9

Coll.: Yvonne Ffrench; bt. Agnew's, 1958; from whom purchased by donor, 1961.

In 1708 Tillemans, aged twenty-four, arrived in London with his brother-in-law. Brought from Antwerp by a dealer named Turner, he spent his first year in

England copying paintings by Teniers and other Dutch masters. By 1719 he must have established a reputation, since John Bridges commissioned him to produce about five hundred drawings in Indian ink for his *History of Northamptonshire*, published in that year. In 1724 he began the even more ambitious task of painting a series of scenes for the Opera House in Haymarket.¹ *Stag Hunt* is one of a number of drawings similar in theme and treatment produced by Tillemans presumably during his mature period, between 1719 and 1734 (the year of his death). Not many are signed or dated.

An outgrowth of the strictly topographical drawings by such artists as Wenceslaus Hollar and Francis Place, Tillemans's hunting scenes show a greater interest in anecdote and in the picturesque charm of nature. His drawing style is generally more open and less dense than in this drawing, so that it is difficult to relate its handling to any signed examples,² although it could be compared with a number of his hunting paintings in the treatment of the trees and foliage and the attitude of the stag and dogs.³

Stag Hunt and other Tillemans paintings and drawings are the forerunners of the sporting scene genre which was to enjoy such phenomenal popularity in the later eighteenth and early nineteenth centuries. Though the theme was subsequently refined and the hunt of the deer replaced by that of the fox, Tillemans must be credited with being among the earliest exponents of the genre.

¹ Hardie, I, p. 68.

² *Scene in an English Park*, V. & A., Dyce Bequest 557, Williams (20); *Landscape with Long Bridge*, exh. Colnaghi, 1960 (46), repr. pl. iv, signed; *A Road through a Wood*, signed and dated 1730, Sir John Witt Collection, exh. Courtauld Institute Galleries, London, 1963 (65). This last could be compared to the Providence drawing in the handling of the trees and its relationship to Teniers.

³ Cf. the background hunting scene in his equestrian *Portrait of George II*, Godfrey Bostock-Stafford, repr. *Country Life*, Dec. 21, 1961, and particularly his *Hunting Scene* in the collection of J. Cator, Woodbastwick Hall, Norfolk, and another version on the art market, 1923.

William TAVERNER 1703-1772

Born Canterbury, 1703. 1731: succeeded father at his death as Procurator-General of Arches Court of Canterbury. 1733: George Vertue, engraver and antiquary, wrote of Taverner as master of oil as well as watercolor. 1772: died London. 1778: Taverner's *Morning* and *Evening* engraved on large scale by John Peltro (reissued 1836). He was much praised by Smollett in *Humphrey Clinker* (1771) as an amateur landscape artist in Bath.

4 The Lake

Indian ink and gray wash with some pencil underdrawing on blue prepared paper. 4 x 6 in. (101 x 153 mm.).

In pencil on *verso*: #28, plus several illegible words.

69.154.11

Coll.: H. S. Reitlinger (L. 2274a); Agnew's; from whom purchased by donor, 1958.

Exh.: Agnew's, *85th Annual Exhibition of Water-Colours and Drawings*, 1958, 2nd edition (20).

Very little is known about the life of William Taverner. A respected amateur painter in oil and watercolor, he often worked in the style of Claude and Poussin, imitating the manner in which those artists massed foliage in arabesque-like silhouettes and manipulated light and shadow.¹ At other times his approach was richly realistic in the tradition of Dutch seventeenth century painting.² Of his contemporaries, he reflected the influence of George Lambert. Scarcely any of Taverner's drawings are dated. Only by stylistic comparison and identification of the paper can they be even tentatively placed in time.

Martin Hardie believes that Taverner may precede Paul Sandby as the father of both pure watercolor (without the traditional monochrome underpainting) and body color, at least within the English school.³ Since the tiny drawing of *The Lake* is done mainly in monochrome wash, the blue color being supplied by the prepared paper, we can formulate no idea of Taverner's technique of laying in colored washes. The use of white body color with the gray wash, however, establishes the fact that English artists were aware of the virtues of combining these media from their own native experience well before great numbers of English artists came under the progressive artistic influence of Rome in the 1770's and 1780's.⁴

¹ Hardie, I, p. 69.

² Williams, p. 21.

³ Hardie, I, p. 111. See his *Classical Landscape* [gouache, 12¾ x 17⅞ in., V. & A., exh. Kenwood, London, *George Lambert*, 1970 (54)], which has some similarities with present drawing.

⁴ A. P. Oppé, "Francis Towne, Landscape Painter," *Walpole Society*, VIII, 1919-20, p. 115 (1).

Jonathan SKELTON c. 1735-1759

Born c. 1735. Remained in obscurity until a group of drawings appeared in 1909,¹ from which dates the following. 1754: worked in Croydon. 1757: London and Rochester, whence to Italy, dying there in 1759. Letters from Rome, 1758, published by the Walpole Society.² With George Lambert (1700-65) and Taverner, he occupies a minor but important position in the development of landscape in the first half of the eighteenth century.

5 Castle on the Edge of a Lake

Watercolor with some pencil. 5⅞ x 8½ in. (143 x 217 mm.).

Inscribed (signed ?) on mount, lower L.: *J. Skelton*.

71.153.42

Coll.: Mrs. A. A. Perry, Freeland, Mich.; Christie's, Nov. 11, 1969, lot 137; bt. Agnew's; from whom purchased by donor, 1971.

Exh.: Agnew's, *97th Annual Exhibition of Water-Colours*, 1970 (32); Kenwood, London, *George Lambert*, 1970 (53).

¹ Sale Messrs. Hodgson's, some bought by B. M. Further examples were sold in 1925 and bought by the V. & A. See S. R. Pierce, "*Jonathan Skelton and his water-colours—a check list*," *Walpole Society*, XXXVI, 1956-8, and Hardie, I, p. 71.

² B. Ford, "Letters of Jonathan Skelton from Rome," *Walpole Society*, XXXVI, 1956-8, p. 51.

³ Kenwood, Lambert, under (53).

Elizabeth Einberg has drawn attention³ to the striking stylistic similarities between George Lambert and Skelton, before Skelton went to Rome, and argues that Skelton was Lambert's pupil. The present watercolor could be compared with

such stock Lambert compositions as *Woody Landscape*, signed and dated 1756 (Arnold Wiggins collection), particularly in the careful arrangement of light and dark. The present example helps to establish Skelton's role in the development of an Italianate landscape in England: an ideal landscape of classical composition done with a "stained drawing" technique of delicate washes with occasional ink drawing. Hardie considers that he foreshadows both J. R. Cozens and Paul Sandby.

Coplestone Warre BAMPFYLDE 1720-1791

Born Hestercombe near Taunton, Somerset, 1719. 1750: at father's death, remodelled Hestercombe House, gave it Palladian front, and landscaped gardens; then made drawing of estate engraved for Collinson's *History*. Became an able amateur artist. 1763: exhibited with Society of Artists at Spring Garden (*View of Mount Edgecombe from Mount Wise*). 1766, 1783: exhibited with Free Society. 1771-83: exhibited occasionally at R. A., finally with *Aeneas and Achates*. 1780: seems to have toured north (*Grasmere, between Ambleside and Dunmailrayse*, dated Aug. 1780). Died 1791. (See Ralph Edwards, "Coplestone Warre Bampfylde," *Apollo*, XI, 62, Feb. 1930, pp. 113-16.)

6 Stourhead: The Lake, looking towards the Temple of Flora
with the Church and Market Cross

Pencil drawing with blue, green and yellow wash. 6 $\frac{7}{8}$ x 16 $\frac{1}{16}$ in. (173 x 415 mm.). Inscribed in pencil on *verso*, lower R.: *Stourhead*, with a pencil drawing of a circular temple.

71.153.18

Coll.: F.A.S.; from whom purchased by donor.

C. W. Bampfylde was a country gentleman and amateur painter and draftsman of topographical and "romantic" landscapes. In this view of Stourhead, Wiltshire, one of a related group of watercolors executed over an intermediate period of time, Bampfylde depicted the estate of his friend Henry Hoare. A similar, more finished drawing previously in the collection of L. G. Duke which centers on the Temple of Flora and the Grotto with a river god (to L. in our drawing) is signed with Bampfylde's initials and dated 1753.¹ The Victoria and Albert Museum possesses an album of watercolor drawings, chiefly by Bampfylde, which contains other Stourhead views.² Still another Stourhead design is known from an engraving of 1777 by François Vivares.³ The date of the drawing from which it is taken is unknown, but our sheet may be a preliminary drawing from which the more finished examples were derived.

¹ Williams, p. 232, fig. 370.

² Williams, p. 232. Other views, including one very similar to this (inv. no. 214, 14 $\frac{3}{4}$ x 21 $\frac{1}{2}$ in., signed), are at Stourhead (photograph in Witt Library, B60/36).

³ Col. M. H. Grant. *A Chronicled History of the Old English Landscape Painters*, London, 1926, I, pl. 73.

One can postulate a development in Bampfylde's style from the strict and somewhat pedestrian topographical views such as *Milbourn St. Andrew's, the Seat of Edmund Morton Pleydell Esq.*, influenced by George Lambert and then Paul Sandby, to the more spontaneous interpretations of nature dating from the artist's trip to northern England in 1780.⁴ Although our drawing does not exhibit the elegance of Vivare's engraving after Bampfylde, its rapid, hatched under-drawing and simple, cool washes of green and blue-gray lend it a spontaneity lacking in Bampfylde's more finished topographical views. Although *Stourhead* cannot be dated with accuracy, its similarity to the drawing at Stourhead in the Duke collection suggests a date within the 1750's.

⁴ Williams, p. 232.

Richard WILSON 1714-1782

Born Penegoes, Montgomeryshire, 1713/14. 1729: after classical education, Wilson sent to London to study with mediocre portrait painter Thomas Wright. 1749: by this time produced portraits in manner of James Highmore and Th. Hudson and topographical paintings influenced by Samuel Scott and George Lambert. 1750-7: in Italy, where gave up portraiture for landscape (due to influence of Francesco Zuccarelli, Joseph Vernet?), influenced by Claude and the Roman campagna. c. 1757: returned to England, painted topographical "portraits," views of Welsh and English countryside and Italian scenes developed from sketchbooks. 1768: founding member of R. A. 1776: troubled by illness, received post of librarian to R. A. 1781: retired to Wales, stopped painting. He had a major position in the development of an ideal landscape and was an early influence on Turner. Died 1782.

7 Capucins at Genzano

Black chalk and stump heightened with white on faded blue paper. 11 $\frac{1}{16}$ x 16 $\frac{5}{8}$ in. (287 x 422 mm.).

Signed in crayon, on lilac border, lower L.: *R. Wilson f. 1754*; in crayon, lower R.: *No. 15*.

70.118.60

Coll.: Earls of Dartmouth, by family descent; sold Christie's, Jan. 29, 1954; Agnew's; from whom purchased by donor, 1957.

Exh.: Birmingham City Art Gallery, 1948; Tate Gallery, London, *Richard Wilson and his Circle*, 1949.

Lit.: Brinsley Ford, *The Drawings of Richard Wilson*, London, 1951, p. 61 (64), repr. pl. 64.

Capucins at Genzano is one of a series of finished studio drawings by Richard Wilson made in Rome, 1754, for the second Earl of Dartmouth. Originally at least sixty-eight in number, the group, now reduced to twenty-five, was discovered in 1948 in a cupboard at Patshull House after having disappeared for about one hundred and fifty years. It is the most important set of finished drawings by Richard Wilson yet found.¹

The drawings are first mentioned in correspondence between Thomas Jenkins, stationed in Rome, and Williams Legge, the second Earl of Dartmouth, in 1754-5. Thirty of Wilson's drawings were shipped from Italy to England in February 1755, under Jenkins's supervision.²

Lake Nemi, a locale much portrayed by eighteenth century English artists (see two works by J. R. Cozens in this exhibition), is a small crater lake situated to the southeast of Rome and directly south of slightly larger Lake Albano. Our drawing looks from the terrace of a Capuchin monastery toward the Palazzo Cesarini, near the town of Genzano, and beyond to the Mediterranean. Wilson executed a painting, *The Lake of Nemi* (now in the Metropolitan Museum, New York), which is close in design to the drawing.³ The point of view relative to that of the drawing is slightly to the right.

8 Grotta Ferrata

Black chalk and stump heightened with white on faded blue paper. 11¼ x 16½ in. (286 x 424 mm.).

Signed in crayon on lilac border, lower L.: *R. Wilson f. 1754*; in crayon, lower R.: *N 12*; in pencil on *verso*: 47.

69.154.28

Coll.: Earls of Dartmouth, by family descent; sold Christie's, Jan. 29, 1954; Agnew's; from whom purchased by donor, 1958.

Exh.: Birmingham City Art Gallery, 1948; Tate Gallery, London, *Richard Wilson and his Circle*, 1949 (80); Agnew's, *85th Annual Exhibition of Water-Colours and Drawings*, 1958 (31).

Lit.: B. Ford, "Dartmouth Collection," p. 342. *Illustrated London News*, Jan. 11, 1958, repr.

Like the previous entry, *Grotta Ferrata* belonged to the set of views of Rome and its environs drawn by Wilson for the second Earl of Dartmouth in 1754. The finished quality indicates that the drawing is a studio composition. The thesis that Wilson worked in his studio from sketches made on the spot is troublesome, since no such sketches are known to exist. The care of execution and control over the elaboration of detail, however, make it unlikely that Wilson sketched the general scheme in front of the subject and then simply reworked the designs in his studio.⁴

Grotta Ferrata is southeast of Rome between Frascati and Lake Albano.

¹ Brinsley Ford, "The Dartmouth Collection of Drawings by Richard Wilson," *Burlington Magazine*, XC, 549, Dec. 1948, p. 337.

² *Ibid.*, p. 338. See also Ford, *Wilson*, pp. 58-9.

³ W. G. Constable, *Richard Wilson*, Cambridge, 1953, pl. 95a.

⁴ Ford, "Dartmouth Collection," p. 342.

Alexander COZENS c. 1717-1786

Born Russia, 1717. 1742: in England by this year. 1746: in Rome; travelled to England late in year. 1749-53: drawing master in landscape at Christ's Hospital; association with printmaker John Pine (1690-1756), whose daughter he married. 1763-8: drawing master at Eton (George Beaumont, Henry Angelo among pupils). 1760-1, 1765-71: exhibited with Society of Artists. 1772, 1773, 1779: exhibited at R. A. c. 1786: published *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape*, in which "blot" theory explained. Died London, 1786.

9 Trees at Evening

Gray and black wash on yellow-brown paper. $5\frac{7}{8} \times 8\frac{1}{16}$ in. (149 x 204 mm.) (sheet); $6\frac{1}{16} \times 8\frac{1}{16}$ in. (170 x 226 mm.) (artist's mount).

Signed in ink on mount, lower L.: *Alexr Cozens*.

71.153.33

Coll.: Herbert Horne; Sir Edward Marsh; Agnew's; from whom purchased by donor, 1956.

Exh.: B. F. A. C., 1916 (36); Tate Gallery, London, *Drawings and Paintings by Alexander Cozens*, 1947 (32); Agnew's, 83rd Annual Exhibition of Water-Colour Drawings, 1956 (143).

Although Cozens produced a number of landscapes in oil during the years of his attempts to be elected to the Royal Academy (he exhibited there 1772-81)¹ he is best known for his peculiarly "modern" watercolor drawings concentrating on general landscape rhythms and contrasts of light and dark. In 1786 Cozens published a tract explaining the "blot" technique of composition with which he had experimented for many years. This method required the artist to progress through various stages in the generation of a landscape composition. First he must blot ink at random over a piece of paper. The resultant pattern would then suggest to his imagination certain landscape images which could be developed and refined in subsequent drawings. Though the final composition conformed to traditional landscape conventions, the basic conception was a product of the artist's accumulated associations rather than a portrayal of a specific location. While most artists and critics completely misunderstood and made light of Cozens's unusual method, his penchant for organization and for systems which would provide a rational basis for the creation of art prove him a true product of eighteenth century enlightened thought.²

Though not a "blot" image of the most abstract sort, *Trees at Evening* is relatively schematic and simplified. It could be compared in style with a *A Lonely Farmhouse and Trees*,³ and *A Wood*.⁴ The chiaroscuro resulting from the use

¹ Frederick Cummings, *et al.*, *Romantic Art in Britain, Painting and Drawings 1760-1860*, Philadelphia, 1968, p. 36. See A. P. Oppé, *Alexander and John Robert Cozens*, London, 1952.

² Cummings, *Romantic Art*, p. 36.

³ Sold Christie's, Oct. 20, 1970, lot 30.

⁴ Signed on mount. Ex. coll. Herbert Horne; exh., B. F. A. C., 1916 (20), and Graves Art Gallery, Sheffield, 1946 (33).

of gray and black wash on toned yellow-brown paper suggests a dramatic atmosphere while creating a fairly flat image. The simple, broad brushstrokes suggest basic volumes, such as the massing of foliage, and at the same time reveal (to modern eyes) a pleasing freedom of execution and consciousness of medium.

10 Rocky Landscape

Brown ink, brown and gray wash on brown paper. $8\frac{3}{8} \times 12\frac{3}{8}$ in. (220 x 314 mm.). In ink on artist's mount, lower L.: *Alexr Cozens*; remains of inscription, medium unclear, upper L.: 5; and upper R.: 17.

69.154.45

Coll.: Sir Robert Witt;⁵ sold Sotheby's, July 15, 1959, lot 48; bt. F. A. S.; from whom purchased by donor, 1959.

Exh.: F. A. S., *40th Exhibition of Early English Water-Colours and Drawings*, 1960 (37).

Rocky Landscape represents a more finished type of drawing than *Trees at Evening*. Once again the use of simple brown and gray washes on toned paper creates strong contrasts of light and dark, although Cozens here adds variety to the surface with a more fragmented alternation of light and dark. Cozens's smaller, more systematized brushstroke also helps to suggest texture, atmosphere and volume.

Occasionally Cozens's "blot" technique led to finished landscapes with striking topographical character and thus to a triumph over conventional copying from nature. At other times his more finished drawings, stripped of the vigorous execution of the original sketch, lacked the personality of a specific place and seemed only pale, stage-like generalities of landscape.

Rocky Landscape owes its success more to its abstract qualities than to its descriptive and naturalistic detail. In spite of, or perhaps because of, its central rock formation and consequent blocked vista, it holds our attention, although the variety of landscape elements (a rocky ledge covered with a thicket of shrubs) is minimal. The variations and transitions in size and texture of these elements create a rhythm which flows across the sheet from near left off toward the right.

Very few drawings by Cozens are dated. As it is impossible to reconstruct any sense of development from the handful of dated works, one can only place the undated drawings very generally in the period extending from Cozens's maturity in the 1750's to his death in 1786.⁶ A design known in four versions,⁷ similar in style, technique, size and paper to the present example, is at Leeds Art Gallery and is numbered 13. As Oppé has shown, it is based on blot 13 of Cozens's *New Method*. The present drawing may have been developed from blot 5, with the whole scene made more immediate.⁸ The traces of the number 5 on the Providence drawing seems to support this view.

⁵ A photograph of what seems to be the same drawing, but which apparently measures 11 x 15 in., is in the Witt Collection (C 53/76) as previously in the Collection of Sir Robert Witt.

⁶ Other dated examples were in the collection of G. R. Rowlatt and Mrs. J. A. Howard, dated 1757; Randall Davies (4 x 5½ in.), dated 1764; and Huntington Library, San Marino (Cal.), 1969 (23), dated 1764.

⁷ See Oppé, *Cozens*, p. 93 and n. 1:—Leeds Art Gallery, bequeathed by Sir Michael Sadler, through the N.A.-C.F., 1931; Sir Kenneth Clark (Lord Clark), Oppé, *Cozens*, p. 93, repr. pl. 13; Mallord Turner (ex. coll. J. M. W. Turner?); and the B. M.

⁸ See Oppé, *Cozens*, p. 171.

Joseph WRIGHT "of Derby" 1734-1797

Born Derby, 1734. 1751-3, 1756-7: studied in London with Thomas Hudson; became friends with fellow pupils John Hamilton Mortimer and Richard Wilson. 1765: began exhibiting with Society of Artists. 1773: journeyed via South of France to Italy; copied Michelangelo, depicted Vesuvius in eruption. 1775: returned to England. 1777: having failed to procure enough commissions in Bath, returned to Derby. 1778-94: exhibited at R. A., often with Roman themes. 1781: A. R. A. 1784: was offered full membership in R. A., but refused diploma. 1782-8: did not exhibit at R. A. 1785: held own exhibit in Covent Garden. Died Derby, 1797.

II Nice

Indian ink with brush over some pencil drawing. $10\frac{3}{4} \times 17\frac{7}{8}$ in. (273 x 452 mm.). In pencil on *verso*, upper L.: *J6343 Wright of Derby*; in pencil on *verso*, bottom L.: *Nice 25th Decr 1773*. —.

71.153.52

Coll.: Agnew's; from whom purchased by donor, 1968.

Exh.: Agnew's, *95th Annual Exhibition of Water-Colours and Drawings*, 1968 (11).

From 1765 to 1772 Joseph Wright devoted his efforts to the painting of scenes illumined by artificial light, for which he is best known today (e.g. *An Iron Forge*, *An Experiment on a Bird in the Air Pump*). In 1772 he exhibited at the Society of Artists his first landscape of a series later expanded under the stimulation of Italian experiences and sights, such as the eruption of Vesuvius at night and the tomb of Hadrian with St. Peter's illuminated by fireworks.¹ Wright displayed this peculiar interest in unusual lighting in most of his major undertakings. The drawing of *Nice*, part of a notebook in which Wright recorded his impressions on the way to Italy in 1773, is thus atypical:² Wright used a feathery, atmospheric brushstroke to transcribe a topographical view in ordinary daylight. The delicate, unstilted yet perceptive execution seems to prophesy the slightly later work of J. R. Cozens.³ Although Wright had little respect for the watercolor medium (indeed he once termed it as "better adapted to the amusement of ladies, than the pursuit of an artist"⁴), it is notable that his sketchbook drawings predate by several years similar drawings of continental subjects by such artists as J. R. Cozens, J. "Warwick" Smith and Francis Towne. Wright's technique may owe something to that of Alexander Cozens, from whom Wright is known to have borrowed subjects.⁵

¹ Frederick Cummings, *et al.*, *Romantic Art in Britain*, Philadelphia, 1968, p. 66.

² Cf. *Landscape at Nice* ($9\frac{3}{4} \times 12\frac{1}{2}$ in.) inscribed "Nice 19th Decr., 1773 J.W.," numbered 133, at Derby, and others noted in Benedict Nicolson, *Joseph Wright of Derby*, London, 1968.

³ Source of idea same as preceding note.

⁴ A. P. Oppé, "Francis Towne, Landscape Painter," *Walpole Society*, VIII, 1919-1920, p. 102.

⁵ Tate Gallery, *Drawings and Paintings by Alexander Cozens*, London, 1946 (18), arr. by A. P. Oppé Cf. *Rocky Landscape* ($9\frac{1}{2} \times 13$ ins.) and a "blot" landscape ($10\frac{7}{8} \times 15\frac{3}{8}$ in.) at Derby.

Two views of Nice resembling ours in both technique and conception, but slightly smaller in size, are in the Derby Museum, Derbyshire,⁶ and the collection of D. L. T. Oppé.⁷ The Oppé drawing is dated December 15 and ours December 25, 1773, indicating that Wright spent a minimum of ten days in Nice before venturing on to the major goal, Rome.

⁶ Nicolson, *Wright*, pl. 143.

⁷ Williams, pl. lxix, fig. 142.

Thomas JONES 1742-1803

Born Radnorshire, Wales, 1742. 1759-61: studied at Oxford, later worked in London under Henry Pars (1734-1806) at Shipley's School. 1763-5: apprenticed to Richard Wilson. 1766: member of Society of Artists; became friend of Joseph Farington (1747-1821), Richard Paton (1717-91), John Hamilton Mortimer (1740-1779) and Francis Wheatley (1747-1801). 1776-83: in Italy, mostly Rome and Naples; met Angelica Kauffmann, served as Towne's *cicerone* and sketching companion; visited by William Pars (1742-82) in Naples, May 1781. After return, painted pictures in manner of Wilson, based on Italian sketchbook drawings. 1787: inherited family property in Wales at Pencarrig, Radnorshire. 1789: moved to Radnorshire, virtually stopped painting, exhibiting only once at R. A., 1798. Died 1803. (See Frederick Cummings, *et al.*, *Romantic Art in Britain, Painting and Drawings 1760-1860*, Philadelphia, 1968, p. 128.)

12 Road to S. Maria di Monti, Naples

Watercolor over pencil sketch. $8\frac{1}{4} \times 11\frac{1}{16}$ in. (210 x 281 mm.).

Inscribed in pencil, top center: *In the Road to Sa Ma de' Monti by Naples/10th May 1781*; in pencil, over trees, center: *Wallnut Trees*; in pencil, top R.: *Morning*.

71.153.13

Coll.: Agnew's; from whom purchased by donor, 1962.

Exh.: Agnew's, *89th Annual Exhibition of Water-Colours and Drawings*, 1962 (61).

Although Jones studied under Richard Wilson from 1763 to 1765 and was inevitably influenced by Wilson's romantic conception of landscape, he never developed the latter's freedom of execution, but rather composed in a tighter, more detailed manner.¹ The drawings in Jones's Italian sketchbook (Nat. Mus. of Wales)² reveal neither the atmospheric interest and delicate, sombre brushwork of J. R. Cozens nor the interest in structure treated in line and plane of Francis Towne. Instead, Jones's drawings display an elaboration of almost decorative line and detail. Their charm lies in the repetition of linear conventions resulting in a pleasing sense of pattern and rhythm. His oil sketches done around Naples are much more direct, suggesting Valenciennes and early Corot.

¹ Frederick Cummings, *Romantic Art*, p. 128.

² "Memoirs of Thomas Jones," *Walpole Society*, XXXII, 1946-8, pl. III.

A pencil sketch with blue, gray-green and orange-brown wash added, *The Road to S. Maria di Monti, Naples*, is similar in style to the drawings in the Italian sketchbook. Foliage is rendered in carefully-drawn scallop formations, and much attention is given to the fall of light on detail such as pebbles, ruts and tufts of grass in the road.

Jones acted as guide and companion to Francis Towne during his visit to Naples in March and April of 1781.³ Escorted by Jones, Towne drew his own version of *The Road to S. Maria de Monti, Naples* (12 $\frac{1}{2}$ x 18 $\frac{1}{4}$ in.), previously in the collection of Mr. L. G. Duke.⁴ While the view is not exactly the same as in Jones's drawing, the two works were obviously executed at no great distance from one another. Jones returned to the spot in April and May, after Towne's departure, to record his own impressions in a number of similar views of the area,⁵ some dated the same day as the present drawing and one also inscribed *morning*. The square building at the R. also appears, drawn from different angles.

Ralph Edwards has drawn attention to Jones's description of the scenery and circumstances of the drawings; from a retrospective passage in the *Memoirs*, though, there is no mention of the drawings for May 10:—

. . . I proceeded to meet *Pars*, according to appointment at an *Osteria* in the road to S'a M'a de Monti—In this *hollow* Way is a most beautiful Series of picturesque Objects, which I discovered by Accident in one of my perambulations—Here may visibly be traced the Scenery that Salvator Rosa formed himself upon—Only taking away the Pinetrees, which were, perhaps, planted since his time, and which indicate a State of Cultivation not suited to his gloomy mind, with the addition of Water and a few Banditti—And every hundred yards present you with a new and perfect Composition of that Master—When *Towne* was in Naples, I took him with me to see this romantick place, with which he seemed much delighted . . . This sequestered place was environed on all Sides, with hanging Rocks here and there protruding themselves from behind dark masses of a variety of wild Shrubs, and overshadowed by branching Trees—Here, says I, Mr. Towne, is Salvator Rosa in perfection we only want Banditti to compleat the picture—I had scarcely uttered the words, when turning round a Projection of the Rocks, we all—at once pop'd upon three ugly-looking fellows dressed in the fantastic garb of the *Sbirri de Campagna*, with long knives, cutting up a dead jackAss—*Towne* started back as if struck by an electric Shock, strongly impressed, I suppose, with our late adventure on the Coast of *Baja*—"I'll go no further" says he, with a most solemn face, adding with a forced smile, that however he might admire such Scenes in a Picture—he did not relish them in Nature.⁶

³ *Ibid.*, p. 102: "A Circumstance rather favourable to Mr. Towne, in his Profession, as I was able to conduct him to many picturesque scenes of my own discovery. . . ."

⁴ Williams, pl. lxxvi, fig. 153.

⁵ See Ralph Edwards, *Thomas Jones*, Twickenham, 1970 (49-56), particularly (51a): 8 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in. Coll.: Canon J. H. Adams.

⁶ "Memoirs," pp. 104-5, June 2, 1781.

Francis TOWNE c. 1740-1816

Born Exeter?, 1739/40. Probably attended Shipley's School in Castle Court, Strand, London, where became friends with William Pars (1742-82), Richard Cosway (1742-1821) and Ozias Humphrey (1742-1810). 1762-3: exhibited at Society of Artists. 1763-6: exhibited at Free Society. 1775: began to exhibit at R. A. 1777: toured Wales. 1780-1: in Italy with Jones (12); returned to England through Swiss Alps with John "Warwick" Smith (1749-1831); 1786: toured English Lake District. 1776, 1797, 1798, 1803: failed in candidacy for R. A. 1807: changed permanent residence from Exeter to London. Died London, 1816. (See Frederick Cummings, *et al.*, *Romantic Art in Britain, Paintings and Drawings, 1760-1860*, Philadelphia, 1968, p. 104.)

13 View of the Lake and City of Como

Watercolor over pencil drawing. 14 $\frac{1}{16}$ x 20 $\frac{1}{16}$ in. (356 x 531 mm.).

Signed and dated in ink, bottom center: *F. Towne delt 1787* (1781?).

70.118.54

Coll.: F. A. S.; from whom purchased by Agnew's, Jan. 1946; Sir John Heathcoat-Amory (purchased March 1, 1946); Agnew's (repurchased Jan. 31, 1955); from whom purchased by donor.

Exh.: Agnew's, *83rd Annual Exhibition of Water-Colour Drawings*, 1956 (32).

View of the Lake and City of Como is a large, finished watercolor of 1787, no doubt based on a sketch of 1781. A view of the Lake of Como, signed and dated 1781, was in the T. Girtin collection (6 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in.). Towne left Rome in August 1781 after almost a year's sojourn and travelled north to the Italian lakes and Switzerland, where he spent about a month sketching with John "Warwick" Smith. Since all the Swiss drawings are inaccessible (in English private collections, except for a single example in the British Museum,¹) it is not possible to ascertain whether the original drawing for this composition is extant. In the finished watercolor one looks toward Como at the southern tip of Lake Como. The sunlight streaming from the right, or west, indicates evening as the time of day.

It is known that the Swiss drawings were mostly executed in strong pen outline with monochrome wash, usually added somewhat later.² Only a few months before in Rome, Towne had developed a similar style consisting of the same strong, structural lines filled in, not with gray wash, but with washes of brilliant red, violet, brown and green.³ Both techniques today mark Towne as an innovator of strikingly original vision, yet during Towne's lifetime his less formal, experimental works were unknown to the public at large. When, after his return to England, Towne was commissioned to reproduce finished watercolors of Italian and Swiss views, he altered his style to conform to contemporary taste.

¹ A. P. Oppé, "Francis Towne, Landscape Painter," *Walpole Society*, VIII, 1919-20, p. 116.

² *Ibid.*, pp. 105-6.

³ *Ibid.*, pp. 106, 114-5.

Thus in *View of the Lake and City of Como* Towne weakened his outline, so vital to the expression of plane and structure, and narrowed the range of color and tone to a series of tans and browns, with some blue and gray-green. The intent of such alterations was to produce an effect closer to that of oil painting, to which medium watercolor was considered subservient.⁴

14 Vale of St. John, Cumberland

Pen, brown ink and watercolor; stitch marks, R. (?) 6 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in. (155 x 235 mm.). In ink, lower L.: *N^o 34/F. Towne delt 1786*; in pencil on verso, top: *light from the right hand 3 o Clock*; in ink on verso: *N^o 34/In the Vale of St John August the 17th 1786 light from the right hand 3 OClock./F. Towne.*

69.154.1

Coll.: Sale Sotheby's, Dec. 10, 1958, lot 78; with F. A. S., 1959?; Agnew's; from whom purchased by donor, 1959.

Exh.: Agnew's, *86th Annual Exhibition of Water-Colour Drawings*, 1959 (42). F. A. S., *39th Exhibition of Early English Water-Colours*, 1959 (25).

Lit.: *Connoisseur*, CXLIII, 577, April 1959, p. xxxvii, repr.

In 1786 Towne toured the English Lake District and produced a series of drawings which parallel the Italian sketches in technique, but are generally more timid in execution. As usual the mountains are the real subject of Towne's landscapes. The more restrained treatment of the Lake District views is accounted for in part by the less imposing appearance of the English mountains as well as by the prevailing sentiment that the boldness of technique permitted in the portrayal of Italian scenery was not suited to the atmosphere and topography of England.⁵

This change of approach is evident in the *Vale of St. John, Cumberland*. Although the telltale pen outline still defines the structure of the mountainous backdrop, the mountains themselves are pushed back into the middle distance and run parallel to the picture plane. Unlike the strong Roman drawings, color is restricted to light washes of blue, green and yellow. Dramatic contrasts of light and shade are eliminated. Nevertheless, the fresh, clear color is appropriate to the mid-afternoon scene (the artist has noted the time of day), and Towne's pen continues to suggest form and rhythm in spite of the somewhat intimidating influence of English tradition.

Possibly the *Vale of St. John, Cumberland* is a page from a sketchbook by Towne in the collection of the Misses J. Merivale (note stitch marks at right edge of sheet).⁶ These drawings were numbered up to forty by the artist, a fact which accords with the inscription *N^o 34* on our drawing; and each is dated and inscribed with time notes, as is ours. No. 36 in the sketchbook is also a view of the Vale of St. John,⁷ while No. 30, like ours, is dated Aug. 17.

⁴ *Ibid.*, pp. 103, 123.

⁵ A. P. Oppé, "Francis Towne," p. 120.

⁶ *Ibid.*, p. 120, n. 1.

⁷ *Ibid.*, p. 121. No. 36, signed and dated August 17, 1786 at "5 o'clock in the afternoon . . .," now at the City Art Gallery, Leeds.

15 A Panoramic View of Plymouth

Pen, Indian ink and watercolor over pencil, $6\frac{3}{4} \times 20\frac{1}{4}$ in. (170 x 514 mm.) (two sheets joined together).

Inscribed in brown ink on *verso*, lower L. corner: *Plymouth/Sept 6th 1810/F. Towne.*

70.118.53

Coll.: F. A. S. (from sketchbook bought from artist's descendant); from whom purchased by donor, 1964.

Exh.: F. A. S., *44th Exhibition of Early English Water-Colours and Drawings*, 1964 (84).

Lit.: *Apollo*, LXXIX, 26, April 1964, p. xix, repr.

In the later part of his career Towne worked in a variety of watercolor styles. Yet, if a general tendency may be defined, it consisted in the gradual suppression of linear structure and a greater concentration on fluid brushwork in an attempt to capture the subtleties of English atmosphere.⁸ Occasionally Towne reverted to his earlier, personal and more successful style of pen outline and flat washes, as in *A Panoramic View of Plymouth*, 1810. Towne's outline lacks firmness, however, and its wavering, broken quality weakens its structural purpose.

After 1800 Towne no longer visited the ruggedly beautiful Lake District, but instead toured southern England, especially Cornwall and Devon (which may account partially for the softening of his style). A. P. Oppé refers to two sketchbooks in the possession of the Misses Merivale "of 1809 and 1810, both Wales and Cornwall."⁹ Though Plymouth is in Devon, its proximity to Cornwall suggests that our drawing once belonged to the 1810 sketchbook or one like it. A *View of Plymouth from Mt. Edgcumbe*, the size of a single sheet from such a sketchbook ($6\frac{3}{4} \times 9\frac{3}{4}$ in.), was sold at Sotheby's, March 19, 1970, lot 75.

⁸ A. P. Oppé, "Francis Towne," p. 125.

⁹ *Ibid.*, p. 124.

John "Warwick" SMITH 1749-1831

Born Irthington, Cumberland, 1749. 1776-81: in Italy, close contact with Pars and Towne (13). 1784-5: in Wales. 1785-6: probably accompanied Lord Warwick through Switzerland to Italy. 1789-92: visits to English Lake District. 1791-5: *Views of Lake Cumberland* (20 pls. pub. by J. Merigot). 1791-1800: *Tours Through Wales* (13 pls. pub. by S. Alken). 1792-6: *Select Views in Italy* (72 pls. pub. by V. Byrne). 1806: member, O. W. C. S. 1807-23: exhibited with O. W. C. S. 1814, 1817-18: President, O. W. C. S. Died 1831.

16 Villa of Mycenae, Tivoli

Watercolor over some pencil. 17 $\frac{3}{8}$ x 19 $\frac{3}{4}$ in. (442 x 502 mm.).

In ink, lower R.: artist's monogram; in pencil on *verso*: *The Villa of Mecenae at Tivoli—and Campania of Rome—6*.

69.154.12

Coll.: Agnew's; from whom purchased by donor, 1956.

Exh.: Agnew's, *83rd Annual Exhibition of Water-Colour Drawings*, 1956, 2nd edition (97).

John "Warwick" Smith lived and travelled in Italy from 1776 to 1781. During this period he sketched enough material to provide him ideas for the remainder of his career, while he is also known to have occasionally worked from the sketches of other artists, such as J. R. Cozens.¹ In Italy Smith worked sometimes in the traditional manner of laying in tinted washes over a monochrome base and at other times in the more advanced technique of overlaying washes of pure color. The striking dark greens and reds of a number of Smith's Roman watercolors suggest the influence of Francis Towne, but they do not equal the latter's manipulation of color.² After his return to England Smith often reverted to the more accepted method of tinting monochrome drawings. Though the *Villa of Mycenae, Tivoli* is not dated, it must certainly have been executed some time after Smith's return to England. The delicate rose and tan color scheme with touches of blue-gray and green, though beautiful, indicates Smith's reversion to his earlier manner.

While Smith exhibited one hundred fifty-nine watercolors—many of them based on Italian sketches—at the Old Water Colour Society between 1807 and 1823, only two [1807 (167) and 1823 (208)] are views of Tivoli.³ In addition to our drawing at least one other view of Tivoli is known, a drawing vertical in format and smaller than ours (6 $\frac{5}{8}$ x 9 $\frac{3}{4}$ in.), in the Victoria and Albert Museum. However, it seems unlikely that any secure relationship can be drawn between these two works and the entries in the O. W. C. S. catalogues.

An engraving by B. T. Pouncy in V. Byrne's edition of Smith's *Select Views in Italy*, published 1792-6 (32), is related to our drawing. The architectural details and waterfalls are similar, although pushed to the center of the composition. The tree to the right has been made taller and more slender, and the foreground has been altered to include a meandering stream and two figures. In spite of the changes, it is apparent that the watercolor and the engraving relate to the same source.

¹ C. F. Bell and Thomas Girtin, "The Drawings and Sketches of John Robert Cozens," *Walpole Society*, XXIII, 1934-5, p. 12.

² Hardie, I, p. 116.

³ Basil S. Long, "John (Warwick) Smith," *Walker's Quarterly*, 24, 1927, p. 27.

Born Exeter, 1763, and spent his whole life there. Family tradition indicates possible early trip to London. 1791: sketches indicate major trip to Scotland, the Lakes, Lancashire, perhaps Yorkshire and Derbyshire. Apothecary and surgeon at Exeter until retirement at age 62, having inherited the Fordland estate.¹ Amateur painter; from youth a pupil and close follower of Francis Towne. 1793-1805, 1810, 1822: exhibited oil paintings at the R. A.² Oils gained him fleeting fame surpassing Towne's.³ Seems never to have sold a painting, and never to have exhibited a watercolor drawing. Died 1851.

17 On Ullswater

Pen and watercolor, laid down on white mount. $7\frac{7}{8} \times 19\frac{1}{8}$ in. (188 x 507 mm.). In pen on *verso* of mount, top L.: *N^o 46*; in pen on *verso* of mount, upper center: *On Ullswater/JWA. July 8. 1791.*

71.153.54

Coll.: F. A. S., from whom purchased by the donor, 1966.

Exh.: F. A. S., *46th Exhibition of Early English Water-Colours and Drawings*, 1966 (74).

This drawing is from Abbott's only numbered series of watercolors: those he drew while on his Northern tour of 1791. It seems to have been a fairly large series; Oppé points out that one drawing in the Victoria and Albert Museum is numbered 73, and that there is no reason to assume it was the last.⁴ Our drawing is very much in the manner of Francis Towne—even the way of numbering the series is Towne's⁵—and it is likely that Abbott was still Towne's pupil in 1791. *On Ullswater* may be compared with the Towne watercolors of the *Vale of St. John* in this exhibition. The patterns formed by the flat, clear washes of pale colors and the delicate pen work are very similar in the two drawings. Abbott's drawing is done on three sheets of paper joined together. The largest, at the right ($9\frac{1}{2} \times 7\frac{1}{2}$ in.), is the same size as several single-sheet watercolors in the Victoria and Albert Museum, also signed and dated 1791 and done on Abbott's Northern tour.⁶ The $9\frac{1}{2} \times 7\frac{1}{2}$ in. rectangle may have been the size of the sheets of the sketchbook he used while on this tour. Hardie notes that Abbott often did his larger drawings on several joined sheets of paper and suggests that the individual smaller sheets were easier to manage in the breeze than one large sheet.⁷ He further suggests that only the pen outlines were sketched out-of-doors, which seems likely, given Abbott's penchant for broad, perfectly even washes, for they could be more neatly applied to the several sheets of paper in the studio.

¹ A. P. Oppé, "John White Abbott of Exeter," *Walpole Society*, XIII, 1925, pp. 68-9. See also I. A. Williams, "John White Abbott: A Devonshire Artist," *Apollo*, XVII, 99, March 1933, p. 84.

² A. Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors and their Work from its foundation in 1769 to 1904*, I, London, 1905, p. 2.

³ Oppé, "John White Abbott," p. 67.

⁴ *Ibid.*, p. 75.

⁵ Hardie, I, p. 127.

⁶ V. & A., *Catalogue of Watercolour Paintings by British Artists and Foreigners Working in Great Britain*, London, 1927, pp. 2-3.

⁷ Hardie, I, p. 127.

Probably born London, 1752. 1767-71: exhibited at Society of Artists. 1776: exhibited *Hannibal in his March Over the Alps, Showing to his Army the Fertile Plains of Italy* at R. A.; in autumn left for Italy by way of Swiss Alps with Richard Payne Knight. Dec. 1776: Rome. 1777: separated from Knight. April 1779: left Rome for England. 1782-3: second trip to Italy with William Beckford, by way of Cologne and Augsburg; then Venice, Rome, Naples. Activities little known after return except for two or three large drawings from sketches by James Stuart, one of which engraved in *Antiquities of Athens*, III, pub. 1794. 1793: nervous collapse; deranged until death in 1797. (Possibly he is that "Mr Cousins" who in 1787-8 was on Royal Staff as drawing-master to Princes Ernest and Augustus: Hardie, I, 136.)

18 **From the Bridge at Unterseen**

Pen, Indian ink, blue, gray and green wash; watermark: posthorn LVG. 9½ x 14¼ in. (240 x 360 mm.).

Inscribed in pencil on *verso*: *from the bridge of/ Unterseen.*

69.154.47

Coll.: Richard Payne Knight; John Towneley, his Sale, May 1-15, 1816, part of lot 394; bt. Woodburn; The Hon. Rowland Allanson-Winn;¹ Herbert Horne; Edward Marsh; Agnew's; from whom purchased by donor, 1956.

Exh.: B. F. A. C., 1916 (78), 1923 (70); Agnew's, *83rd Annual Exhibition of Water-Colour Drawings*, 1956 (41).

On their way to Italy in 1776 Cozens and the connoisseur Richard Payne Knight probably spent the months of August and September in Switzerland, remaining generally in the area of Geneva, Bern and Interlaken. Although this period was of primary importance in the development of Cozen's attitudes toward Nature and his discovery of her dramatic and romantic qualities, the sketches he produced for Knight¹ show only the beginnings of stylistic development.² A general monochromatic effect, probably due to his father's influence, pervades all the drawings. Not until Cozens arrived in Rome did he begin to experiment in earnest with pure color in his watercolor drawings.³

From the Bridge at Unterseen looks over the Aare River between the lakes of Thun and Brienz in the canton of Bern. Except for the embankment of the river, the view is much the same as it was in Cozen's time. In the distance are the peaks of the Jungfrau and Mönch.⁴ Although the pen work is rather timid and schematic, especially in the rendering of the pine-covered slopes, which reappear often in the Swiss drawings, the impressive breadth of the view capped by the startling white peaks in the distance reflects Cozen's strong feeling for

¹ See A. P. Oppé, *Alexander and John Robert Cozens*, London, 1952, pp. 127-8, for a full discussion of this group of drawings, probably done as a souvenir of the journey for Payne Knight. Twenty-four views from the volume are in the B. M., over thirty have been dispersed.

² C. F. Bell and Thomas Girtin, "The Drawings and Sketches of John Robert Cozens," *Walpole Society*, XXIII, 1934-5, p. 23.

³ *Ibid.*, p. 24.

⁴ *Ibid.*, p. 30 (16).

monumental Alpine beauty. While the influence of the elder Cozens may be seen in the pen work, the beautiful, icy silver tonality is Cozens's personal touch.

19 Third View on the Reichenbach

Pen, Indian ink, gray and blue wash; watermark: CT & son. 14 $\frac{3}{8}$ x 9 $\frac{1}{4}$ in. (363 x 231 mm.).

Inscribed in pencil on *verso*: 22.

69.154.31

Coll.: Richard Payne Knight; John Towneley, his Sale, May 1-15, 1816, part of lot 314; bt. Woodburn; The Hon. Rowland Allanson-Winn⁵ and Malcolm Laing; Agnew's; from whom purchased by donor, 1958.

Exh.: Agnew's, *85th Annual Exhibition of Water-Colour Drawings*, 1958 (41); Newport Art Association, Jan. 1961, Aug.-Sept. 1969; George Washington University Library, Washington, D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (14).

Cozens's Swiss views are technically inferior to his Italian sketches, yet they exerted considerable influence in the popularization of mountainous landscape subjects amongst English artists. Like the Italian drawings, this and other Swiss drawings were diligently copied by J. M. W. Turner, Thomas Girtin and other artists working for Dr. Monro in the last years of the eighteenth century, when the deranged Cozens was in Monro's care.⁶

Third View on the Reichenbach is one of nine different views of a waterfall a short distance from Grindelwald near Interlaken. In order to draw this particular view, Cozens had to situate himself down between the precipitous cliffs so as to face the waterfall directly.⁷ The drama of the rushing torrent and rugged rock formations apparently stimulated him to record the scene in rapid, slashing pen strokes filled in with gray and blue wash. The execution is heavy-handed in comparison with *From the Bridge at Unterseen*, but the drawing expresses well the artist's excitement in the face of this awesome spectacle.

20 Lake Nemi looking toward the Palazzo Cesarini

Blue, green and gray washes(?) over pencil. 14 $\frac{7}{16}$ x 20 $\frac{1}{16}$ in. (367 x 531 mm.) (sheet); 15 $\frac{5}{8}$ x 22 $\frac{7}{16}$ in. (397 x 567 mm.) (artist's mount).

70.118.20

Coll.: Sotheby's, Nov. 24, 1965, lot 50; bt. Agnew's; from whom purchased by donor, 1966.

Exh.: Agnew's, *93rd Annual Exhibition of Water-Colours and Drawings*, 1966 (57).

Cozens arrived in Rome with Richard Payne Knight and probably also Charles

⁵ See (18) for previous history of this group of drawings. Other larger versions of some of the scenes are known.

⁶ Bell and Girtin, "John Robert Cozens," p. 5.

⁷ *Ibid.*, p. 31 (21), though the present example was probably not drawn on the spot.

Gore, another connoisseur and amateur artist, in November 1776.⁸ When Payne Knight, Gore and the German artist Philipp Hackert left Rome to tour Sicily in April and May 1777, Cozens apparently stayed behind for lack of funds, since Payne Knight did not then require his professional services.⁹ It was at this time that the large drawings of Rome, Tivoli, Albano and Nemi began to appear. Because of the occasional repetition of these compositions during the following months, it can be assumed that they were produced not as a series for a single patron such as Payne Knight, but as individual commissions.¹⁰ The present drawing appears to be based on a study in the Soane Museum's book of *28 Sketches by J. Cozens of Views in Italy, 1776-78*, no. 9, inscribed *Gensano*.¹¹

The Lake of Nemi is a small, oval crater lake with steep wooded embankments situated below Lake Albano to the southeast of Rome. The drawing by Richard Wilson of 1754 in the exhibition closely approximates this particular view looking toward the Palazzo Cesarini with its distinctive profile. Wilson also painted the scene (Metropolitan Museum, New York). At least six versions of *Lake Nemi looking toward the Palazzo Cesarini* by Cozens are known, none of them dated.¹² The predominance of dated Nemi scenes of other series fall between 1777-91.

21 Lake Nemi with a distant View of Gensano (and Monte Circeo)

Blue, green and gray wash with slight pencil underdrawing. 14 $\frac{3}{8}$ x 20 $\frac{15}{16}$ in (371 x 532 mm.).

70.118.19

Coll.: Sotheby's, Feb. 1960; bt. F. A. S.; from whom purchased by donor, 1960. Exh.: F. A. S., *41st Exhibition of Early English Water-colours and Drawings*, 1961 (63).

Cozens's watercolors of Albano and Nemi were of almost unprecedented size, measuring for the most part about 15 x 20 in. This tendency toward the monumental, which no doubt shows a conscious attempt to compete with large scale oil painting, was carried on by J. M. W. Turner, Thomas Girtin, A. L. R. Ducros and many others, until in the early nineteenth century Joseph Farington recorded in his diary the jealousy aroused in painters in oil, who felt threatened by the growing fashion for drawings in watercolor.¹³ Not only in size, but also in treatment did Cozens's watercolors compete with oil paintings. The underdrawing is minimal, outlines are unemphasized, while the artist's major concern is with tonality and soft atmospheric effects, such as are usually rendered in oils. The present work, with its restricted palette of blue, gray-green and buff, illustrates this conventional technique at its most impressive. Although Cozens occasionally experimented with the bright colors and transparency which are the inherent virtues of the watercolor medium, his finished watercolors produced on commission were invariably treated in the softer, more "oily" conventional manner.¹⁴

⁸ Whitworth Art Gallery, Manchester, *Watercolours by John Robert Cozens*, 1971, 6.

⁹ Bell and Girtin, "John Robert Cozens," p. 11.

¹⁰ *Ibid.*, p. 11.

¹¹ See Whitworth Art Gallery, *Cozens*, under (25).

¹² Bell and Girtin, "John Robert Cozens," p. 44 (141, I).

¹³ Bell and Girtin, "John Robert Cozens," p. 15, n. 1.

¹⁴ *Ibid.*, p. 15.

¹⁵ *Ibid.*, p. 15, n. 2.

¹⁶ *Ibid.*, p. 44 (140): V. & A., I, VI and VII; Fitzwilliam Museum, III; Sir Edmund Bacon, Bt., II; Mrs. G. F. Agnew, IV; Mr. Peter Agnew, V; See also Whitworth Art Gallery, Manchester, and V. & A., *Watercolours by John Robert Cozens*, 1971, under (24).

¹⁷ T. Ashby, "Topographical Notes on Cozens," *Burlington Magazine*, XLV, 259, Oct. 1924, p. 194.

Cozens's life-long fascination with the sombre poetry of twilight is apparent in both this and the preceding entry.¹⁵

C. F. Bell and Thomas Girtin, in their article on J. R. Cozens, list seven known versions of this composition, several of which bear dates ranging from 1778 to 1790.¹⁶ Another version, in addition to the present example, is in the Toronto Art Gallery, not listed by Bell and Girtin. T. Ashby has pointed out that the buildings on the right are of the village of Nemi, but with the Giardino moved to the left of it.¹⁷ Genzano is in the distance.

Paul SANDBY 1730-1809

Born Nottingham, 1730. To London at the age of seventeen with his older brother, Thomas.¹ Said to have entered the Drawing Office of the Tower, but unlike Thomas, was offered no secure position. 1746-c. 1751: employed under Col. David Watson on the Survey of the Highlands; sketched figures and landscapes, and learned to etch. Returned to London; was a leader first in the Society of Artists and then in establishing the R. A. From 1751: worked in Windsor Great Park where his brother was Deputy Ranger. Travelled fairly widely. Exhibited work often at the Society of Artists and the R. A. Also a drawing-master. Fame based mainly on naturalistic topographical views, but also experimented with etching and aquatint. From 1790's: work less in demand. Died 1809.

22 View of Windsor Castle from Mr. Buckworth's, Snow Hill

Watercolor and gray wash with some black chalk. 4½ x 5½ in. (116 x 134 mm.). Signed in ink, lower L.: *P.S. W^r P. 1789* (i.e., Windsor Park); inscribed in pencil on mount, lower L.: *From Mrs. Peake*; in pencil, bottom center (in old hand); *View of Windsor Castle from Mr. Buckworth's, Snow Hill/1789.*

70.118.47

Coll.: William Sandby; G. J. A. Peake; Mr. Peake; Christie's, Sandby Sale, March 24, 1959; bt. Agnew's; from whom purchased by donor, 1959.

This late drawing is free and atmospheric in its depiction of windswept masses of trees and patches of light.² The topographical intent of the drawing seems slight—just a glimpse of the castle, etched in a very few, quick strokes in the background. The lively hunting scene, reminiscent of Tillemans (3), is likewise sketchy and incidental. Sandby seems interested in this view purely for its virtues as natural landscape, and is especially involved with expressively rendering the trees: long, twisting trunks, sinuous branches and great airy masses of leaves. There is no fastidious underdrawing, unusual for Sandby. Clear outlines are replaced by loose brushwork suggesting the volumes enclosed by the branches instead of clearly defining their contours. This looseness of handling becomes very sketchy in the small tree on the right.

¹ A. P. Oppé, *Sandby Drawings at Windsor Castle*, London, 1947, pp. 7-8.

² For further examples of late drawings of the landscape around Windsor Castle, see *ibid.*, pls. 91 and 92.

23 Carisbrooke Castle, Isle of Wight

Watercolor over pencil, laid down. 5¼ x 7¼ in. (134 x 185 mm.).

70.118.46

Coll.: Walker's; from whom purchased by donor, 1958.

Exh.: Walker's, *54th Annual Exhibition of Early English Water-Colours*, 1958 (89).

This drawing is reminiscent of Sandby's topographical drawings of Windsor Castle,³ in that the ancient castle in the background serves as a kind of foil for the everyday, contemporary eighteenth century activities taking place around it. *Carisbrook Castle* is much smaller than the grand Windsor views, yet Sandby's meticulous, fastidious rendering of detail in those views has been preserved with a rather blunt naturalism.

24 Landscape with Tree and Pond in the Foreground and Village in the Distance

Watercolor over pencil. 11 x 17½ in. (280 x 447 mm.).

69.154.8

Coll.: Col. W. Gravatt; William Sandby; G. J. A. Peake; Mr. Peake; Christie's, Sandby Sale, March 24, 1959; Agnew's; from whom purchased by donor, 1960.

Exh.: Agnew's, *87th Annual Exhibition of Water-Colour Drawings*, 1960 (50).

In the catalogue of the Sandby Sale of 1959, the present drawing is listed just after another *Woody Landscape* signed and dated 1798, also measuring roughly 11 x 17 in.⁴ Unfortunately, the other drawing is not illustrated, so there is no means to compare the two directly. However, the loose brushwork, especially the free handling of the trees, suggests a late date for this drawing, perhaps in the 1790's. The artist's interest obviously lies in the natural features of the landscape—the large tree, the pond—and not in its topographic specificity, for the view is not named and could be anyplace.

25 Hilly River Scene

Watercolor over pencil, *recto* squared with pencil; Watermark: "fleur de lys." 9½ x 11½ in. (242 x 297 mm.).

69.154.6

Coll.: Col. W. Gravatt; William Sandby; G. J. A. Peake; Mr. Peake; Christie's, Sandby Sale, March 24, 1959; bt. Agnew's; from whom purchased by donor, 1959.

Exh.: Newport Art Association, 1961, 1969. George Washington University Library, Washington, D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (45).

The squaring on the sheet may indicate an intention to engrave it (no engraving has been found) or use it as a larger decorative scheme, such as Sandby painted in body color at Drakelow, near Burton on Trent, in 1793. While the drawing

³ A. P. Oppé, *Sandby Drawings*, pl. 1.

⁴ Christie's, *The William Sandby Collection of Drawings by Thomas Sandby, R. A., and Paul Sandby, R. A.*, London, 1959 (36): the present drawing is (37).

is executed in watercolor, it is close in feeling to Sandby's imaginary landscapes, many of which were painted in body color, following, as Hardie described, "the Franco-Italian school of Claude and the Poussins, with a slight influence of Salvator Rosa." The present example, however, with the vista of the winding river and herdsman against a backdrop of mountains, translates into English terms those Italianate Dutch artists of the seventeenth century, Swanevelt, Berchem, Both and Karel Dujardin, whose work was so attractive to eighteenth century English collectors. Indeed, the drawing style of Sandby can sometimes be compared to Berchem; Sandby himself was a collector of landscape drawings by old masters.

Richard COOPER c. 1740-1814

Born Edinburgh, c. 1740. First studied with father, elder Richard Cooper, then with Jacques Phil. LeBas in Paris. 1761: resident in London. 1761-4: exhibited drawings and engravings after works by Trevisani, Correggio and Van Dyke, as well as several portraits at Society of Artists and Free Society. c. 1770: began to tour in Italy, Spain and Netherlands. 1777: two views of Brussels for J. A. Rombaut's *Bruxelles Illustré*. 1778: began exhibiting at R. A. 1778-9: aquatints of views of Rome and Tivoli. 1783: exhibited at Society of Artists, mostly with Roman and Neapolitan watercolors, only incidentally with reproductive engravings of paintings from Italian and Spanish galleries. 1787: changed permanent residence from Edinburgh to London. 1787-1809: exhibited landscape views, occasionally of Rome, more often of Richmond, Windsor, etc. at R. A. Died 1814. (See U. Thieme and F. Becker, *Allgemeines Lexikon der Bildenden Künstler*, VII, pp. 361-2.)

26 Windsor Castle and Town from the South

Pen, black ink and gray wash over pencil sketch. $24\frac{3}{4} \times 52\frac{3}{8}$ in. (630 x 332 mm.).

71.153.28

Coll.: Walker's Galleries, 1957 (33).

Exh.: R. A., 1788 (480).

Engr.: S. Alken, in aquatint.

Cooper was apparently Alexander Cozens's successor as Drawing Master at Eton College and so would have had ample opportunity to sketch views of Windsor. His drawing style is often very close to that of Alexander Cozens, as in a series of rapid sketches of imaginary Italianate landscapes, mostly drawn in sparkling broken touches of brown ink and wash. In *Windsor Castle and Town from the South*, however, Cooper comes closer to Sandby with the carefully-drawn topographical view in black ink and gray washes. Such a large, finished work would have been exhibited at the Academy, perhaps with a view to a commission for

engraved views, as this was. It has very little of Alexander Cozens's imaginative power and, in some ways, looks back to the large views of Samuel and Nathaniel Buck of the 1720's-50's and even to Francis Place.

Thomas GAINSBOROUGH 1727-1788

Born Sudbury, Suffolk, 1727. Trained in London under the influence of Gravelot and Hayman, teachers at St. Martin's Lane Academy; also influenced by Dutch seventeenth century landscape artists, e.g. Ruisdael and Wijnants. 1748: returned to Suffolk. To 1759: worked mainly in Ipswich. Moved to Bath; fashionable success as portrait painter. 1774: moved to London. Founder member of R. A. 1769-83: exhibited regularly at R. A. Lived by his portraiture, but set greater store by his landscapes and "fancy pictures." Their romantic qualities an influence on a later generation, e.g., John Hoppner, Dr. Monro (who owned a large collection of them) and the East Anglian painters who came after Gainsborough, particularly Constable; spread helped by the soft ground etchings after them by Wells and Laporte (1802-5). Died London, 1788.

27 **Wooded Landscape with Cottages, Figures and Cows**

Black chalk and stump heightened with white on faded blue paper. 10¼ x 14¾ in. (260 x 365 mm.).

71.153.1

Coll.: Mrs. Granville Matthews, Bath; Agnew's; from whom purchased by donor, 1957.

Lit.: J. Hayes, *The Drawings of Thomas Gainsborough*, London, 1970, pp. 61, 250 (613), repr. pl. 292.

Gainsborough's landscape drawings are generalized, presenting an urban view of an idyllic countryside. They generally embody "rough" picturesque elements drawn in various media: primarily black and white chalk, sometimes colored chalks and watercolor and sometimes varnish and oils in a method of his own. The present drawing, in black chalk with white highlights, is dated by Hayes to the mid-1780's, i.e. at the end of Gainsborough's career. The loose treatment of foliage, highlights in white chalk and the summary contours of the cows are compared by him with such features in a group of late imaginary landscape drawings: *Landscape with Shepherd and Sheep*, Philadelphia Museum of Art;¹ *Wooded landscape with sheep and stream*, Holker Hall;² *Wooded landscape with shepherd driving flock*, Oxford, Ashmolean Museum;³ *Wooded landscape with herdsman, cow and buildings*, Holker Hall;⁴ *Wooded landscape with horses, cart and figures*, Manchester, City Art Gallery;⁵ and *Mountain landscape*, Museum of Art, Ponce, Puerto Rico,⁶ which is a study for a painting of 1783. Hayes suggests convincingly that they are close to drawings by Waterloo in similar medium.

¹ Hayes, *Gainsborough* (610), pl. 359.

² *Ibid.* (606), pl. 192.

³ *Ibid.* (603), pl. 403.

⁴ *Ibid.* (598), pl. 191.

⁵ *Ibid.* (595), pl. 190.

⁶ *Ibid.* (590), pl. 181.

Anthony DEVIS 1729-1816

Born into a family of artists at Preston, 1729.¹ 1753: elected a councillor of Preston. 1761: resigned without having attended a single meeting. Travelled extensively throughout British Isles; although some drawings labelled as Italian views, it is very doubtful that he ever went abroad. 1761, 1763: exhibited at the Free Society. 1771, 1781: exhibited at R. A. 1780: purchased Albury House near Guildford, Surrey; retired to live there until his death. Dated drawings exist after 1780, so it seems certain that he kept on painting after his retirement. Died a bachelor in 1816.

28 **The Mountain Shepherd**

Pen, black ink, blue and gray wash on off-white paper. 13½ x 17⅞ in. (344 x 448 mm.) (sheet); 11⅝ x 15¼ in. (295 x 387 mm.) (drawn area within margin).

In ink, upper R. and lower R. corners: 30; in pencil just above lower ink number: 5; inscribed in pencil, upper R.: *Glaubers, Gasper*.

69.154.18

Coll.: Agnew's; from whom purchased by donor, 1957.

Exh.: Agnew's, *84th Annual Exhibition of Water-Colour Drawings*, 1957, 2nd edition (6); Newport Art Association, Newport, 1961, 1969; George Washington University Library, Washington, D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (18).

One of the early topographers, Devis executed hundreds of drawings of views throughout the British Isles, using many media. Although *The Mountain Shepherd* is much more Italianate and romantic in feeling, it exemplifies one of his most characteristic combinations: the outlines are loosely drawn in with pen and thin black ink, with blue and gray washes completing the simple, atmospheric shading. As is often the case, Devis has drawn a black line around the drawing and hinged it to a mount.² The foliage is drawn in characteristic clumps of three or four loops and curls. The drawing is undated, a commonplace in Devis's work. However, the looseness of the drawing in the foliage and the very sketchy matchstick legs of Devis's omnipresent sheep suggest that this is a late work. The Harris Museum and Art Gallery at Preston has two drawings, dated 1800 and 1811, which are very similar to *The Mountain Shepherd* in their particularly loose and free manner of drawing.³ Still, since his drawings are so seldom dated, and since no system can be made of the numbers which occasionally appear in the margins of his works, a definite chronology is difficult to establish.

¹ S. H. Paviere, *The Devis Family of Painters*, Leigh-on-Sea, 1950, p. 73 ff.

² Williams, p. 40 ff.

³ The Harris Museum and Art Gallery, *Drawings by Anthony Devis*, Preston, 1956, pls. 4 and 5.

Thomas ROWLANDSON 1756-1827

Born Old Jewry, London, 1756.¹ 1771: student at the R. A. School; left shortly afterwards at age sixteen to study in Paris for two years. Returned to London; successful, prolific and versatile artist, producing portraits, landscape drawings, etchings and many caricatures (a result of his contact with Italy). Illustrated the popular *Tours of Dr. Syntax*. 1775-87: exhibited. Famed for caricatures; relied on them for steady income. Landscapes often less violent and have a charming picturesque quality. Died London, 1827.

29 A Military Encampment

Pen, black ink, gray wash and watercolor. $4\frac{3}{4} \times 11\frac{1}{16}$ in. (120 x 303 mm.).

Signed in pen, lower R.: *Rowlandson, 1794*.

69.154.19

Coll.: Brigadier C. Huxley; bt. Agnew's, 1959; from whom purchased by donor, 1960.

Exh.: Agnew's, *87th Annual Exhibition of Water-Colour Drawings*, 1960 (8); Newport Art Association, 1961, 1969; George Washington University Library, Washington, D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (41).

In the 1790's, Rowlandson's drawings were slightly more subdued than his earlier work, perhaps because of the state of European politics.² In *Military Encampment*, lightly caricatured figures assemble themselves in quiet groups. Rowlandson's usually raucous black lines are thinned and simplified, the delicate penwork aided by spots of local color which enliven the scene.

30 Race Course

Pen, Indian ink and watercolor on buff paper. $5\frac{3}{4} \times 9\frac{1}{2}$ in. (148 x 241 mm.).

Signed in faint pencil, lower R.: *Rowlandson*.

71.153.36

Coll.: Kennedy Galleries, New York; from whom purchased by the donor.

Rowlandson was usually more interested in depicting the human activities of a scene than in rendering the details of its landscape. A subject like the race course was eminently suited to his quickness of vision and love for spirited, boisterous activity. As in the *Horse Fair* (31), the topography is very lightly sketched in, while Rowlandson concentrates on depicting vignettes of caricatured figures.

¹ A. P. Oppé, *Thomas Rowlandson, His Drawings and Water-Colours*, London, 1923, p. 1 ff.

² *Ibid.*, p. 17.

31 **Horse Fair**

Pen, Indian ink, red-brown ink, gray wash and watercolor. $9\frac{1}{4} \times 14\frac{11}{16}$ in. (235 x 373 mm.).

Signed in ink, lower R.: *Rowlandson*; inscribed in pencil, mostly erased, on verso: 7 Augst 1811.

70.118.42

Coll.: Agnew's; from whom purchased by donor, 1957.

Establishing a chronology for Rowlandson drawings is perilous activity; the artist was famous for copying his own drawings off and on for years after he had completed the original, and for later assigning wildly incorrect dates to earlier drawings. Dating by style is also difficult, for Rowlandson's work lacks a clear-cut development. Rowlandson made many trips into the countryside, filling his sketchbooks with quick impressions which were occasionally, at least early in his career, preparatory to the execution of a more complete and elaborate drawing. Oppé illustrates a *Horse Fair, Southampton*,³ which, in its careful composition and considerable finish, seems to be just such an elaborate composite of several preparatory sketches, perhaps done in the 1780's. The present *Horse Fair*, with its quick lines and lightly-sketched landscape, was probably done much later, if the inscription is to be believed. Certainly the costumes and style argue for a later date.

32 **Polruan, Cornwall**

Pen, Indian ink, red ink and watercolor. $12\frac{5}{8} \times 19\frac{5}{8}$ in. (320 x 498 mm.).

69.154.20

Coll.: R. A. D. Bridge; F. A. S.; from whom purchased by donor, 1960.

Exh.: F. A. S., *40th Annual Exhibition of Early English Water-Colours and Drawings*, 1960, 2nd edition. George Washington University Library, Washington, D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (43).

This large scene of the South Cornish harbor on the estuary of the River Fowey is constructed primarily with Rowlandson's usual vigorous and sure penwork. The drawing, in both red and black ink, dominates the landscape. Nevertheless, at least for Rowlandson, the washes of fresh, soft color are carefully and completely applied, and the landscape has a substantive, "finished" quality. The figures on the shore and in the village are not too prominent and do not monopolize the viewer's attention by comic antics; they seem to be going about their normal, everyday activities. This lends a calm to the scene; the serenity, along with the finished quality of the landscape, suggest a date in the late 1790's.⁴

³ A. P. Oppé, *Thomas Rowlandson*, pl. 4.

⁴ A. P. Oppé, *Thomas Rowlandson*, see *Tintern*, pl. 46, for a landscape with similar qualities.

Born Brinkworth, near Malmesburg, Wiltshire, 1744.¹ Went to London. 1765-71: served as apprentice to the engraver William Woollett. 1771: travelled to the Leeward Islands as draftsman to Sir Ralph Payne; stayed there three and a half years, then spent another year and a half in England preparing his views of the Islands for engraving. Became exclusively a British topographer, travelling extensively in England, never visiting the Continent. 1777-81: drew fifty-two subjects to be engraved by William Bryne for their joint effort, *The Antiquities of Great Britain*. A close friend to Sir George Beaumont and Dr. Munro;² drawings by Hearne in Dr. Munro's collection copied by Turner and Girtin. Active until death in 1817. With Dayes, Hearne held a secure place in the eighteenth century topographical tradition, only to be superceded by Girtin and Turner.

33 A Drive in Ashburnham Park

Watercolor over some pencil. 9½ x 8¾ in. (242 x 223 mm).

69.154.39

Coll.: Earls of Ashburnham; Trustees of Ashburnham Settled Estates and the Executors of Lady Catherine Ashburnham; sold Sotheby's, July 15, 1953, part of lot 169; bt. Agnew's; from whom purchased by donor, 1956.

Exh.: Agnew's, *81st Annual Exhibition of Water-Colour Drawings*, 1954 (47); Agnew's, *83rd Annual Exhibition of Water-Colour Drawings*, 1956 (34); George Washington University Library, Washington, D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (28).

The drawing was one of a series almost certainly executed on a visit to Ashburnham Park, Sussex, in 1814. It was probably produced for George, 3rd Earl of Ashburnham (1760-1830), rather than for John, 2nd Earl (1724-1812), the great collector. The Sotheby Sale contained other views of Ashburnham Park, a view of *The Vale of Ashburnham, with Beachy Head in the Distance*, signed and dated 1814, and further drawings of landscapes, towns and country houses in Sussex, undated. Another view of the Park from the same collection is in the Fitzwilliam Museum, Cambridge.³

Farington recounts that Hearne was active as a topographer and taker of views of country seats to his death at the age of seventy-three,⁴ and the present drawing shows no sign of any diminution of his powers. Hardie attributes the restrained palette to the "sympathetic desire of a man who had been an engraver himself to make the engraver's task as simple as possible."⁵

¹ Hardie, I, p. 174.

² "Henry Eldridge and Thomas Hearne," *The Art Journal* (London), 1907, pp. 340-2. Beaumont, in a letter to Dr. Munro of Dec. 16, 1816 (V. & A.): "a man of purer integrity does not exist" (quoted by Hardie, I, p. 175), in contrast to the crabbed character of Dayes.

³ Also part of lot 169, July 15, 1953, PD. 2-1954.

⁴ He was visited by Farington three weeks before his death; quoted by Hardie, I, p. 175.

⁵ *Ibid.*, p. 175.

Edward DAYES 1763-1804

Born 1763. Studied under William Pether, miniaturist and mezzotint engraver. 1780: entered the R. A. School. 1786-1804: exhibited at the R. A. 1790-91: exhibited at the Society of Artists. 1789-91/2: taught Girtin. Versatile artist: book illustrator, miniaturist and engraver in mezzotint, as well as painting landscapes and portraits, also wrote. Travelled on sketching tours; also redrew drawings from sketches by other travellers, notably James Moore. 1804: committed suicide. 1805: written works collected and published by Brayley. (See J. Dayes, "Edward Dayes," *The Old Water-Colour Society's Club*, 39th Annual Volume, 1964, pp. 45-55.)

34 **Derwent Water, Cumberland**

Blue, gray and brown wash over pencil. 10 $\frac{1}{16}$ x 19 $\frac{1}{16}$ in. (250 x 486 mm.) (Strip added L.).

69.154.3

Coll.: F. A. S.; from whom purchased by donor, 1960.

Exh.: F. A. S., *40th Exhibition of Early English Water-Colours and Drawings*, 1960 (80); Newport Art Association, Newport, 1961, 1969; George Washington University Library, Washington, D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (17).

One of Dayes's most interesting sets of drawings is a monochrome series of the Lake District. The blue-gray tonality of these drawings is found in the early work of Girtin and Turner, which is often mistaken for work by Dayes.¹ The similarity is understandable since Girtin was a pupil of Dayes in the early 1790's, the time Dayes was executing these drawings. The series is not strictly monochrome; in his exposition on color published shortly after his death, Dayes explained that he achieved the wide, subtle range of soft blues, grays and browns by using Prussian blue and brown Indian ink.² Keswick Lake (also known as Derwentwater) seems to have been a favorite subject: the first of the Lake District scenes to appear at the Royal Academy was another of Keswick Lake, exhibited in 1791.³ It is difficult to date the Providence drawing more precisely than 1790-1800, since Dayes seems to have rarely dated his work. Certainly Girtin and Turner were copying them or works like them at the beginning of the decade, but Dayes may have been producing more in the same vein until his death.

¹ A. J. Finberg, *The Life of J. M. W. Turner*, Oxford, 1939, p. 37.

² E. W. Brayley, ed., *The Works of the Late Edward Dayes*, London, 1805.

³ V. & A., *Catalogue of Watercolour Paintings*, 1927, fig. 33. Two other Lakes views, another *Derwentwater* and a *Windermere*, are very similar in style, but are both smaller than the basic size of this pieced drawing.

35 **Durham Cathedral and Prebend's Bridge**

Watercolor over pencil, picture outlined in black ink and a margin drawn. 11 $\frac{1}{2}$ x 16 $\frac{5}{8}$ in. (293 x 420 mm.) (sight).

In ink in margin, lower L.: *EDayes* - 1791 - .

71.153.47

Coll.: Agnew's; from whom purchased by donor, 1967.

Exh.: Agnew's, *94th Annual Exhibition of Water-Colours and Drawings*, 1967. Reproduced in color as Christmas card for Friends of Durham Cathedral, 1967 (Series XIII).

Durham Cathedral and Prebend's Bridge is an example of Dayes's topographical drawing at its height, fortunately preserved in excellent condition. The elegance of the bridge and cathedral, carefully and delicately drawn with pale colors, is contrasted with the lush vegetation of the landscape, brushed in much more loosely in darker greens and browns.

36 Kelso Abbey, Roxburghshire

Blue, gray and brown wash over pencil, laid down. 6½ x 8½ in. (166 x 215 mm.). In black ink on mount, lower L.: *EDayes* 1792; in brown ink on mount, lower R.: *Ja. Moore Del: 20th Aug^t 1792*; in black ink on mount, bottom center: *Kelso Abbey, Roxburghshire*.

71.153.44

Coll.: Agnew's; from whom purchased by donor, 1960.

Kelso Abbey, Roxburghshire is one of many drawings Dayes worked up after the rough sketches of James Moore. Moore (1762-99), a linen-draper from Southwark, was an amateur draftsman of antiquities who travelled all over Great Britain in search of picturesque ruins.⁴ Kelso Abbey, in the south of Scotland (founded in 1128 by David I), was a typical subject; it was probably one of at least twenty-eight views that Moore sketched on a Scottish tour in 1792.

It seems to be that Moore drew quick sketches of the antiquities and then gave them to Dayes to redraw, often for later engraving.⁵ However, there is some confusion over whether or not Dayes actually drew over Moore's sketch on the same piece of paper. According to Bell, Dayes was employed by Moore "to stiffen the weak drawing and possibly enliven the feeble colouring of twenty-eight of his sketches made on the Scottish tour of 1792 . . ."⁶ Bell seems to feel that the drawings are too inaccurate to be Dayes's work alone, yet too good to be by Moore. He suggests that they must have been "either mechanically copied from Moore's studies or, beneath the work at present visible, there was once a vague sketch, possibly merely a half-effaced outlined traced by him."⁷ Whether or not we consider these views "mechanically copied," the first alternative is supported by two drawings reproduced by Williams.⁸ Both represent the same view, that of Cawdor Castle, near Nairn; one is a weak sketch signed and dated by Moore alone, the other a finished drawing signed and dated by both men in the manner used for all their joint efforts. This would suggest that Dayes used Moore's sketch as a guideline which supplied the essential topographic and architectural information for his own, entirely separate, finished drawing.

⁴ C. F. Bell, "Fresh Light on Some Water-Colour Painters of the Old British School," *Walpole Society*, V, 1917, p. 47 ff.

⁵ See *Twenty-Five Views of the Southern Part of Scotland*, 1794, under the direction of John Landseer; several of Moore's and Dayes's sketches were included.

⁶ Bell, "Fresh Light," p. 79.

⁷ *Ibid.*, p. 79.

⁸ Williams, pl. lxxxiv, figs. 171-2.

The fact that each man signed these drawings in a different color ink does not help solve the question. Rather, it leads one to believe that they signed the drawings at different times, although it could as easily have been the case that Moore, as if authorizing the authenticity of Dayes's depiction of his view, signed a batch of new, redone drawings which Dayes had signed and sent him, as that Moore had signed a batch of his rough sketches and then delivered them to Dayes to rework and complete. It may well be that the two artists varied their procedure from view to view.

Thomas SUNDERLAND 1744-1823

Born Whittington Hall, near Kirby, Lonsdale, 1744. 1782: father died; Sunderland sold Whittington, moved to Littlecroft, Ulverston. Became Deputy Lieutenant of the County; formed the Ulverston Volunteer Corps when Napoleon threatened invasion.¹ Pioneer of the ore industry in Furness. Amateur artist. Travelled a great deal in Britain and on the Continent. Acquainted with Farington, may have been his pupil; possibly a pupil of the Cozens.² Died in Ulverston, 1823.

37 **Rossdhu, Loch Lomond, Dumbartonshire**

Pencil, blue and gray wash, partly laid down. 9½ x 13½ in. (245 x 343 mm.).

In pencil on mount, bottom: *Rosedoe, on Loch-Lomond. -Sr James Colquhoun's.*; numbered in pencil on mount, top center: 68; in pencil on *verso*: *Rosedoe on Loch Lomond/Sr Ja Colquhoun's.*

69.154.48

Coll.: Walker's; from whom purchased by donor, 1959.

Exh.: Walker's, *55th Annual Exhibition of Early English Water-Colours*, 1959 (118); Newport Art Association, Newport, 1961, 1969; George Washington University Library, Washington, D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (49).

Rossdhu, Loch Lomond is one of a large group of Scottish views by Sunderland. Another sixty-one of these views were exhibited at Walker's in 1961;³ some of those are now also in the collection of the Museum of Art, Rhode Island School of Design. The sixty-one views came from a volume previously in the collection of the artist's descendants. They are all executed in Sunderland's habitual medium of pencil and blue and gray wash, and all measure approximately 9½ x 13½ in., as is the case with the present drawing. *Rossdhu, Loch Lomond* is number sixty-eight of that series.

¹ R. Davies, "Thomas Sunderland, Some Family Notes," *The Old Water Colour Society's Club*, 20th Annual Volume, 1942, pp. 31-9.

² Williams, pp. 239-40.

³ Walker's Galleries, *Drawings of Scotland by Thomas Sunderland, 1744-1823*, 1961.

Thomas BARKER "of Bath" 1769-1847

Born near Pontypool, Wales, 1769.¹ Family moved to Bath; there he showed early artistic promise; attracted the attention of a Mr. Spackman, who became his patron. Copied old master paintings in Bath. 1791: sent to Italy to study by Mr. Spackman. 1794: became ill and returned to Bath; remained a resident of Bath until his death. He was an extremely popular and fashionable painter, and with his brother Benjamin dominated the school of painting in Bath at the end of the eighteenth and beginning of the nineteenth centuries.² Died Bath, 1847.

38 Scarborough

Pen and brown ink, black chalk, blue and gray wash over pencil. $4\frac{7}{8} \times 13$ in. (113 x 330 mm.) (sight).

71.153.16

Coll.: Anonymous sale, Sotheby's, May 25, 1960; bt. Agnew's; from whom purchased by donor, 1961.

Exh.: Agnew's, *88th Annual Exhibition of Water-Colour Drawings*, 1961, 2nd edition (107).

This delicate landscape forms a stark contrast to Barker's darker, more Gainsborough-like oil paintings and is not very typical of his drawing style. The artist's interest in rolling, irregular ground has led him to superimpose a quite fanciful foreground over what would seem to be a panoramic view scanning the horizon. Thus, although the drawing is ostensibly a view of Scarborough, the town is relegated to a delicately drawn, soft, blue place in the distance, while the hills and foliage of the foreground are given preeminence by looser brush and pen work in darker and stronger browns and grays. In its quirky, picturesque way it resembles the landscapes of Rowlandson.

¹ P. Bate, "Thomas Barker, of Bath," *Connoisseur*, X, 38, Oct. 1904, pp. 107-12, and XI, 42, Feb. 1905, pp. 76-81.

² See Victoria Art Gallery, *Barker of Bath*, Bath, 1962.

Lady MORDAUNT (Mary Ann Holbech) c. 1778-1842

Born Farnborough, Warwickshire, c. 1778. 1807: married Sir Charles Mordaunt, Bt. A number of her drawings were in eight volumes sold at Sotheby's, Dec. 1, 1948, lot 45. These revealed her as a competent amateur in the topographical manner. Oppé suggested that she may have been in contact with Lord Aylesford and, at a later date, David Cox. (See A. P. Oppé, *English Drawings at Windsor Castle, Stuart and Georgian Periods*, London, 1950, p. 76.)

39 Ouse Bridge, York

Pencil and brown wash on cream paper. 10 $\frac{3}{8}$ x 14 $\frac{7}{16}$ in. (270 x 366 mm.).

Inscribed in ink on mount, lower L.: *York*; in pencil on *verso* (another hand) : *date 1815*.

71.153.53

Coll.: F. A. S.; from whom purchased by donor, 1967.

A popular subject for watercolor (particularly seen in the work of Girtin), Ouse Bridge is here rendered primarily with line and pale brown local washes in a topographical manner.

Dr. Thomas MONRO 1759-1843

Born 1759. Distinguished doctor specializing in mental illness at the Bridgewell and Bethlehem hospitals. Also a connoisseur, collector and artist. 1794-7: physician and caretaker of John Robert Cozens after the artist was declared insane. 1794: moved from Bedford Square to Adelphi Terrace in London; founded the so-called Monro Academy. First Turner and Girtin, then John Varley, John Sell Cotman, Louis Francia, Peter de Wint and others came to his home to copy or trace the works he owned by Cozens, Henderson and other artists.¹ Uncertain whether Monro hired the artists to copy the drawings of Cozens in order to expand his collection or in order to teach young artists; resulted in the introduction of a new handling and a new dimension into the topographical realism of the late eighteenth century. Died 1843.

40 A Wooded Hillside

Charcoal and gray wash on cream paper. 5 x 8 $\frac{1}{8}$ in. (127 x 206 mm.).

69.154.30

Coll.: Estate of Dr. William Foxley Norris; Messrs. Craddock & Barnard; from whom purchased by donor, 1955.

Exh.: George Washington University Library, Washington, D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (34).

Monro's own work, as seen in the example included in the exhibition, is strongly influenced by Thomas Gainsborough² in the rendering of the trees with long, linear hatching and large, curling strokes. Monro frequently drew a row of trees on a sloping ground with the light from behind.³ Because of the similarity of his work throughout his career, it is almost impossible to date the drawing.

¹ For more detail on the Academy, see (47).

² Jonathan Mayne, *Thomas Girtin*, Leigh-on-Sea, 1949, p. 35, recounts the family tradition (of the Monros) that Thomas as a young boy went on sketching trips with Gainsborough, thus establishing the strong influence. See also pp. 36-7.

³ T. Girtin and D. Loshak, *The Art of Thomas Girtin*, London, 1954, ill. no. 40.

Thomas GIRTIN 1775-1802

Born London, 1775. Apprenticed to Edward Dayes, the topographer, and may also have helped John Raphael Smith. 1791-5: worked for the amateur antiquarian James Moore (see 36). By 1795: working with Turner at Dr. Monro's, making copies after J. R. Cozens and other masters. 1796: first sketching tour to North England; produced mainly topographical drawings of picturesque ruins and scenery, but then began more imaginative landscapes, many in Yorkshire. Autumn 1801: only trip abroad, to Paris; on return, experimented with *The Panorama*. Died London, 1802, at age of twenty-seven.

41 Okehampton Castle, Devon

Watercolor and brown ink over pencil on tan paper. $9\frac{1}{2} \times 13\frac{7}{16}$ in. (241 x 342 mm.).

Signed in brown ink, lower R.: *Girtin*.

69.154.43

Coll.: E. Cohen; E. Poulter; Victor Rienaecker; G. D. Harvey-Samuel, 1954; F. A. S.; from whom purchased by donor, 1954.

Exh.: B. F. A. C., 1875 (117); George Washington University Library, Washington, D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (25).

Lit.: Thomas Girtin and David Loshak, *The Art of Thomas Girtin*, London, 1954, p. 173 (287).

Girtin's early art was in the monochromatic topographical mode, very similar to Dayes, but after c. 1798 he developed an independent style of landscape painting in watercolor which was to have a profound effect on the subsequent history of watercolor and landscape painting. Although he was not the only artist to abandon monochromatic underdrawing at this time, nevertheless he was among the first to revolutionize the technique. Through the influence of Canaletto, he began to paint in broken touches. Eventually, perhaps through the combination of what he learned from Turner, Cozens and ultimately Rembrandt and Rubens, he used watercolor with a new warmth and richness; and by abandoning conventional compositional tricks and developing more open compositions he was able to approach landscape more directly and at the same time endow it with greater poetic sense.

Okehampton Castle was first used as a subject in 1794 in a watercolor by Girtin based on a sketch done by James Moore.¹ Girtin appears to have reworked the subject considerably in this later version, perhaps based on a sketch of his own made during his trip to the southwest counties in the summer of 1797. An unfinished version of the same scene, datable 1799, is in the collection of Sir Edmund Bacon.² There is still much picturesque detail in the foreground, but the

¹ Girtin and Loshak, *Thomas Girtin*, (69) in the Girtin Collection. "The Castle seen at an angle, on a mound covered with small trees and undergrowth, two cows and a recumbent figure in the foreground." Moore was at the spot on July 16, 1791.

² *Ibid.*, p. 287 (ii).

artist has created a dramatic drop to the brightly-lit background that is just off center. The bold use of trees in the distant field to carry the eye diagonally back and forth across the distance is also unclassical.

42 Valle Crucis Abbey (called)

Watercolor and brown ink over pencil on cream paper, laid down. $6\frac{7}{8} \times 10\frac{1}{16}$ in. (175 x 275 mm.).

Signed in brown ink, lower L.: *T. Girtin*.

71.153.5

Coll.: Ackland; G. W. Harvey-Samuel; F. A. S.; from whom purchased by donor, 1959.

Exh.: F. A. S., *39th Exhibition of Early English Water-Colours and Drawings*, 1959 (112).

Lit.: Thomas Girtin and David Loshak, *The Art of Thomas Girtin*, London, 1954, p. 174 (293).

Valle Crucis appears several times as a subject in Girtin's work. The earliest version (1793-4) is close to the work of Edward Dayes in its topographical accuracy and tonality.³ A series of works dated by Girtin and Loshak to 1798-9⁴ are more intimate; the Rhode Island work is included with them, although the fragmentary depiction of the architecture makes it difficult to verify the site. Girtin travelled to North Wales in the summer of 1798 and probably did sketches for these works then. The use of slanting light reflects classical influence,⁵ but the note of romantic solitude, the richer hues applied in spots instead of strokes and the use of the architecture for atmosphere, rather than as a fact to be recorded, are all characteristic of the work of J. R. Cozens, whom Girtin was then copying at the home of Dr. Monro. Recession and space in the foreground are limited, an unusual approach for Girtin, but found in a few other works of 1798-9.⁶ Both heighten the emotional intensity of the scene.

43 View of a Town on an Estuary

Watercolor. $6\frac{1}{16} \times 12\frac{3}{16}$ in. (176 x 310 mm.).

71.153.43

Coll.: Colnaghi; from whom purchased by donor, 1959.

Exh.: Colnaghi, *Exhibition of Master Drawings*, 1959 (59).

The drawing is previously unpublished, but in the handling of the watercolor in the foreground and the dot-and-dash technique in the middle distance leave no doubt about the attribution to Girtin. The catalogue of the Colnaghi exhibition suggested a general Dutch influence on the composition of *View of a Town on an Estuary*; later, John Baskett confirmed this suggestion by pointing out (letter to donor dated January 11, 1960) that Girtin copied a print by Chatelain (published by Arthur Pond in 1744) after a picture then in the collection of Peter

³ Jonathan Mayne, *Thomas Girtin*, Leigh-on-Sea, 1949, pl. 10.

⁴ *Girtin*, p. 174; four of the works are grouped together under (292) i, ii, iii, iv, and the Rhode Island work is the fifth (293). Two are illustrated in Randall Davies, *Thomas Girtin's Watercolours*, London, 1924, pls. 62-3.

⁵ Girtin and Loshak, *Girtin*, p. 68.

⁶ *Ibid.*, pls. 37-8.

Delmé, ascribed at that time to Rembrandt. The composition is, in fact, by Philips de Koninck. Four versions of this subject were published by Horst Gerson.⁷ Gerson did not think these pictures were by Koninck, but the composition certainly seems to have been by him. The composition of the original may have been in reverse. Here is a concrete indication of the strong influence of Dutch seventeenth century painters on English artists.

44 A Classical Composition (after Marco Ricci)

Watercolor and brown ink over pencil on tan paper, laid down. 11 7/8 x 19 in. (320 x 483 mm.).

Inscribed in pencil on *verso* (another hand) : 27.

71.153.4

Coll.: Bluette and Rayer Families, Holcombe, Devon; Rev. G. W. Jenkins; M. Russell Esq., 1954; Agnew's; from whom purchased by donor, 1957.

Exh.: Agnew's, *Loan Exhibition of Water-Colour Drawings by Thomas Girtin*, 1953 (9); Newport Art Association, 1958, 1966-7.

Lit.: Thomas Girtin and David Loshak, *The Art of Thomas Girtin*, London, 1954, p. 176 (310).

Girtin had been in the habit of copying other masters while at Dr. Monro's. The present example is one of a series made after 24 *Landscapes of Marco Ricci*, etched by D. A. Fossati.⁸ It is not surprising that Girtin was inspired to copy the work of Marco Ricci (1676-1729).⁹ The Italian artist brought together several tendencies already familiar to Girtin: the ideal conceptions of Salvator Rosa, the dot-and-dash handling of Canaletto and a picturesque recession of spaces indicated by the massing of lights and darks and conveniently situated architecture and figures. In the Ricci the space is integrated by means of diagonals that lead back and forth across the center, a technique also seen in some of Girtin's late works and a more subtle one than plunging the spectator down the middle of the composition. This particular example of Ricci's art resembles Piranesi less than others of more crowded composition and larger ruins: Girtin copied both types of Ricci, as well as works by Piranesi. The brown tonality of this watercolor is probably the result of considerable fading, although a honey-colored classical lighting was perhaps the original intention.

⁷ *Philips Koninck*, Berlin, 1936, p. 130, (12) a, b, and c: as in the collections of A. Kiefer, Lucerne; the Metropolitan Museum, New York; J. Perman, Stockholm, and S. Buchenan Lubeck, Niendorf.

⁸ Published in Venice, 1763, pl. xxiii.

⁹ Girtin and Loshak, *Girtin*, pp. 67-8.

45 Between Knaresborough and Weatherby

Watercolor over pencil on heavy brown paper. 8 x 13 in. (203 x 330 mm.).

Signed in brown ink, bottom L.: *Girtin 1800*; inscribed and signed in brown ink on *verso*: *Coloured on the spot/Between Knaresborough and Weatherby/Thos Girtin 1800*.

71.153.49

Coll.: Agnew's; from whom purchased by donor.

This sheet is related to the pencil drawing and watercolors of a sketchbook published by Martin Hardie.¹⁰ The river that flows between Knaresborough and Weatherby is the River Nid inscribed on no. 12 of the sketchbook. Another sketchbook drawing is titled *The Abbey Mill, Knaresborough*. Drawing no. 6 is dated 1800, although the sketchbook seems to have been used at other times. According to Roget, Girtin had a room in the home of Lord Harewood in Yorkshire where he stayed for “long periods of time and made some of his most important drawings.”¹¹ The Museum’s sketch is too big to have come from this particular sketchbook, but it must have been done during the same summer as the drawing dated 1800. Since the work, with its picturesque cows, light effects and unfinished sky, is specifically inscribed as “Coloured on the spot,” it appears that the subject was completed entirely at one sitting, an unusual practice. Technically the work falls between the pencil drawings and the more heavily painted watercolors in the sketchbook, which also supports the idea that the preliminary pencil sketch visible in the work is the only study of the subject. The grace and balance achieved through such simple elements is Girtin’s particular genius, especially in his work after 1800.

¹⁰ Martin Hardie, “A Sketchbook of Thomas Girtin,” *The Walpole Society*, XXVII, 1938-9, pp. 89-95 and plates.

¹¹ *Ibid.*, p. 90; quoted by Hardie.

Joseph Mallord William TURNER 1775-1851

Born Covent Garden, London, 1775. 1789: entered R. A. Schools. 1794-7: with Thomas Girtin at Dr. Monro’s, making finished watercolors from J. R. Cozens’s sketches. 1799: A. R. A.; visited Louvre, Paris, and Swiss Alps. 1807: Professor of Perspective at R. A. 1817: visited Belgium, Holland and Rhineland. 1806-19: publishes *Liber Studiorum* in mezzotint. 1819-20: first visit to Italy. 1833: exhibited first Venetian view at R. A. 1840: met John Ruskin; last trip to Venice, although made other trips abroad. Died Chelsea, 1851.

46 The Arch of the Old Abbey, Evesham

Blue and gray wash, watercolor and black ink over pencil on off-white paper. 8½ x 10½ in. (215 x 277 mm.).

Signed and dated in black ink, lower L.: *W. Turner 1793*.

69.154.60

Coll.: Mrs. Worthington Sale; Montagu Guest, 1910; C. Morland Agnew; C. Gerald Agnew; Agnew’s; from whom purchased by donor, 1958.

Exh.: B. F. A. C., 1884; Agnew’s, *Selected Watercolours and Drawings by Artists of the Early English School*, 1919 (139); Agnew’s, *Centenary Loan Exhibition of Water-Colours by J. M. W. Turner, R. A.*, 1951 (17); King’s Lynn, *Festival Exhibition*, 1957 (1); Agnew’s, *85th Annual Exhibition of Water-Colour Drawings*, 1958 (33).

Lit.: W. Armstrong, *J. M. W. Turner*, London, 1902, p. 252 (seems to describe the present drawing, but dates it erroneously 1796-7); A. J. Finberg, "Early English Water Colour Drawings by the Great Masters," *The Studio*, special edition, 1919, pp. 4, 46, and pl. I.

This watercolor and a companion piece cited by Finberg¹ are based on drawings done during the summer of 1793 in the vicinity of Hereford. Finberg cites them as "good examples of the work of the industrious apprentice." The influence of the picturesque topographer Edward Dayes can easily be discerned: delicate strokes characterizing the architecture and the cloudy sky; pale washes and monochrome underpainting; and the use of slanting light. Yet, the manner in which Turner emulates Dayes was a personal one, for these works have a crude vigor of their own.²

Surprisingly, the *Old Abbey, Evesham* was not engraved for the antiquarian work on Evesham published in 1794,³ despite the fact that many of Turner's works at this time were used for such publications. The engraving used in the book on Evesham reveals that Turner has manipulated and condensed the space and generalized the sculptural detail on the arch. The arch contrasts dramatically with the distant town in size: Turner already appears to be working away from a simple representation of fact.

¹ Finberg, "Early English Water Colour," p. 4.

² See A. J. Finberg, *The Life of J. M. W. Turner*, London, Oxford, 1961; p. 22, says that the first drawing showing the influence of Edward Dayes is dated June 24, 1792; *ibid.*, p. 19: "It may not be unjustifiable to assume that Dayes himself was probably one of those from whom the youthful Turner borrowed drawings." They also came into contact through the Monro Academy.

³ William Tindal, *The History and Antiquities of the Abbey and Borough of Evesham*, 1794, see engr. facing pp. 40, 133 and frontispiece, also pp. 133-5. Many of Turner's early drawings done on his trip in the summer of 1793 of Hereford and Worcester subjects have been dispersed (See Finberg, *Inv.*, XIII). A view of *Malvern Abbey* (Whitworth Art Gallery) was also in Mrs. Worthington's collection. A similar view of the Gateway of St. Lawrence, Evesham, signed 1793, was with Agnew's in 1964, repr. *Country Life*, Jan. 23, 1964.

⁴ J. Farington, *The Farington Diary*, ed. J. Grief, London, n.d., I, p. 243.

47 The Head of Lake Windermere

Pencil, blue and gray wash. 10 $\frac{7}{16}$ x 15 $\frac{3}{16}$ in. (266 x 386 mm.).

Inscribed in pencil on *verso*: *J.M.W. Turner, R.A.*

71.153.48

Coll.: Walker's Galleries; from whom purchased by donor, 1955.

Exh.: Walker's Galleries, *51st Annual Exhibition of Early English Watercolours*, 1955 (96).

Much confusion surrounds the works that were copied by Turner and Girtin while in the employ of Dr. Monro. Farington says that: "They had been employed by Dr. Monro three years to draw at his house in the evening. They went at six and stayed till ten. Girtin drew in the outlines and Turner washed in the effects. They were chiefly employed in copying the outlines or unfinished drawings of Cozens & c of which copies they made finished drawings."⁴ *Lake Windermere* agrees in tonality with the known Monro School copies in its Indian ink and blue washes. In the Monro sale of 1833 many sheets of this general style were sold as Turner's work, then in great vogue, leading to much subsequent attribution to him of works that were not necessarily his at all. Bell and Girtin believe that many different artists were involved in producing these works, a prominent candidate for many being Edward Dayes.⁵ The Providence watercolor bears an old attribution to Turner. Armstrong lists a slightly smaller Turner

Head of Lake Windermere,⁶ and there are several other views of the Lake District which might also be assigned to Monro School limbo.⁷

Another aspect of the problem is whether or not this watercolor is a copy after Cozens. Bell and Girtin do list one Windermere in their catalogue of Cozens's work. They make a stylistic comparison (in pl. xxx) between a Cozens's original and a Monro School copy of similar handling to the present watercolor: light and dark washes, short strokes in the foliage and the drawing extending beyond the washes as though the copy were not finished.⁸ If the Windermere views are by Turner, they are in a lighter, more Dayes-like style than the heavier touch in his other early works, such as *The Burning of the Pantheon*, 1792 (B. M.),⁹ *Tintern Abbey*, 1794 (V. & A.),¹⁰ and *Lincoln Cathedral*, 1795 (B. M.).¹¹

48 Sleaford, Lincolnshire

Watercolor and brown washes over pencil, laid down. 9 $\frac{3}{16}$ x 13 $\frac{11}{16}$ in. (237 x 347 mm.).

71.153.3

Coll.: White; Heugh; Humphrey Roberts, 1902, sold Christie's June 1908; sold Sotheby's, Dec. 10, 1958, lot 101; bt. F. A. S.; from whom purchased by donor, 1959.

Exh.: R. A., *Burlington House Winter Exhibition*, 1887; F. A. S., *39th Exhibition of Early English Water-Colours and Drawings*, 1959 (34).

Lit.: W. Armstrong, *J. M. W. Turner*, London, 1902, p. 278; W. G. Rawlinson, *The Engraved Works of J. M. W. Turner*, London, 1913, I, pp. 11-2 (33). *Connoisseur*, CXLIII, no. 577, April 1959, p. xxxvii, repr.; A. J. Finberg, *The Life of J. M. W. Turner*, London, Oxford, 1961, pp. 43-4.

Engr.: Benjamin Howlett, *Selected Views in Lincolnshire*, London, 1801, n.p.

A view of Sleaford, Lincolnshire was commissioned by Benjamin Howlett in 1797 along with other subjects of the area for a publication discussing the picturesque sites of the county.¹² A sketch for the watercolor is in "North of England Sketch Book," the Turner bequest to the National Gallery, London.¹³ Although conventional in its draftsmanship, the watercolor exhibits an original approach in the distribution of light and dark areas which spurns the simple dark, light, dark succession of the picturesque theory. Finberg says that in 1908 this work was already much faded,¹⁴ thus it may be assumed that the prevailing brown tonality is not quite the original color scheme. There is, however, a certain weakness in the perspective of the buildings and the drawing of the figures which suggests that it might not be the actual original for Howlett's print, which follows the drawing exactly, with the addition of a cross on the spire. By the late 1790's, Turner's rendering of buildings and figures had achieved a certainty of touch. In general the work reflects the techniques of Edward Dayes, the airiest of the topographers of the late eighteenth century.

⁵ C. F. Bell and Thomas Girtin, "The Drawings and Sketches of John Robert Cozens," *The Walpole Society*, XXIII, 1934-5, p. 21; they also present the idea that the blue-gray color is the result of working by candle-light; on Dayes's work see A. J. Finberg, *Life*, p. 357 and pp. 36-40.

⁶ Armstrong, *Turner*, p. 285.

⁷ For other, similar wash drawings of the Lake District, see the Fitzwilliam Museum, Cambridge (957), and the Witt Collection, exhibited Courtauld Institute Galleries, London, 1965 (38), (40) and (43).

⁸ Finberg, *Inv.*, II, pp. 1221-46, "Appendix of Doubtful and other Drawings," lists the Monro School Problems in the Turner gift to the National Gallery.

⁹ Finberg, *Inv.*, VIII A & B. See J. Gage, *Colour in Turner*, New York, 1969, pl. ix-b.

¹⁰ V. & A. 1683-71. See also Finberg, *Inv.*, XXIII A & E.

¹¹ See Finberg, *Inv.*, XXI-O.

¹² Finberg, *Life*, pp. 43-4.

¹³ Finberg, *Inv.*, XXXIV, p. 73 (83), as c. 1797.

¹⁴ *Ibid.*, p. 73.

49 Wharfedale from the Chevin

Watercolor on cream paper. $10\frac{3}{16} \times 14\frac{1}{2}$ in. (264 x 369 mm.).

Signed in black ink, lower R.: *J.M.W. Turner RAPP*.

71.153.6

Coll.: Walter Fawkes, Farnley Hall; John Ruskin, 1878; F. A. S.

Exh.: Grosvenor Place, London, 1819 (11); F. A. S., *Drawings by J. M. W. Turner in the Collection of John Ruskin*, 1878 (28) and 1900 (25); F. A. S., *Forty-First Exhibition of Early English Water-Colours*, 1961 (66).

Lit.: J. Ruskin, *Notes by Mr. Ruskin on his Collection of Drawings by the late J. M. W. Turner*, R. A., London, 1878, pp. 30-1, as *Farnley*; also later edition, 1900, p. 30.¹⁵ W. Armstrong, *J. M. W. Turner*, London, 1902, p. 285. A. J. Finberg, *Life of J. M. W. Turner*, London, 1961, p. 479 (220).

The work is erroneously inscribed on the back, "Cumberland Falls with the River Lune in the distance." The scene is in Yorkshire with the valley of the River Wharfe from the range of hills known as the Chevin. In the distance is the country estate of Walter Fawkes. Fawkes was a patron of Turner from 1802 until his death in 1825 and the artist frequently visited his home, apparently enjoying the scenery and shooting expeditions on the moors. Although Ruskin dates this watercolor 1820-5, it is probably earlier, from between 1813-8, when Turner was producing a number of Yorkshire views and was most involved with the *Liber Studiorum* and the lectures on perspective. Turner proudly drew attention to his Professorship of Perspective held since 1807 at the Academy by adding the initials "PP" after his signature.

The buff tones of the drawing and the subject matter could be compared to other Yorkshire views: *Woodcock shooting on the Chevin*, signed and dated 1813, and *Grouse shooting*, signed *J. M. W. Turner RAPP*, of about 1813, both painted for Sir Henry Pilkington and now in the Wallace Collection, London.¹⁶ The Farnley Hall collection once contained an impressive series of similar watercolors,¹⁷ for example, *The Valley of the Wharfe, from Caley Park*,¹⁸ *Wharfedale from the Chevin*¹⁹ and *Caley Park, Otley, Chevin*,²⁰ undated, and all marked by a high viewpoint, a bold composition and sweeping distances and a feeling for rough texture painted in buffs and ochres, very characteristic of his Yorkshire views, c. 1816-8.²¹

50 Rainbow: Osterspey and Feltzen on the Rhine

Blue and brown washes heightened with white on light brown paper, laid down. $7\frac{3}{8} \times 11\frac{1}{2}$ in. (188 x 292 mm.).

71.153.2

Coll.: W. B. Cooke, 1822; J. Slegg, 1823; B. G. Windus, Tottenham, 1852; A. C. Pilkington; F. A. S., 1947; from whom purchased by donor, 1958.

Exh.: W. B. Cooke's Gallery, London, 1823 (21); F. A. S., *Early English Water-*

¹⁵ The notes of the 1878 edition appear in Cook and Wedderburn, *The Complete Works of Ruskin*, London, 1904, XIII, p. 574 (57); as "Farnley Avenue," p. 574 (offered for sale at Christie's, 1884, *Catalogue of 11 Water-Colour Drawings by J. M. W. Turner*; not sold) and as "Farnley: The Avenue" in the Index, p. 600.

¹⁶ *Ibid.*, p. 651 and p. 664.

¹⁷ See A. J. Finberg, *Turner's Water-colours at Farnley Hall*, London, Paris, New York, 1912. Finberg quotes (and again in his *Life*, p. 228) a fragment of a letter from Fawkes which asks the artist to "Remember the Wharfedales." We can surmise that Turner was engaged on this series from c. 1812 onwards. It has not, however, been possible to identify the present drawing with certainty from Finberg's list. The only watercolor he mentions as in the Ruskin collection, apparently having been sold before the Fawkes sale of 1890, is (134): *The Pheasant's Nest, Farnley Park*, 12 x 16 $\frac{1}{4}$ in.

¹⁸ Coll. Major Le G. G. W. Horton-Fawkes: Finberg, *Turner's Water-colours*, p. 119, pl. ii, and Rothenstein and Butlin, *Turner*, New York, 1964, pl. 53b.

¹⁹ Sold Christie's, July 2, 1937 (47), bt. Allon Dawson. Finberg, *Turner's Water-colours*.

²⁰ In the collection of Major Le G. G. W. Horton-Fawkes, O.B.E. in 1912 [see Finberg, *Turner's Water-colours* (116)]; exhibited Agnew's, 1967 (45), 13 $\frac{1}{2}$ x 17 $\frac{1}{2}$ in.

²¹ For Turner's preliminary work for these finished Yorkshire watercolors, see B. M. sketchbooks, CXXVIII, CXXIX, CLIII and CLIV.

colours and Drawings, 1955 (20); F. A. S., 38th Exhibition of Early English Water-Colours and Drawings, 1958 (38).

Lit.: A. J. Finberg, *The Life of J. M. W. Turner*, Oxford, 1961, p. 484, also pp. 256, 278 (280). "Engravings after Turner, R.A.," *The Art Journal* (London), Aug. 1852, p. 263 W. G. Rawlinson, *The Engraved Work of J. M. W. Turner*, London, 1913, II, p. 346 (669) as *Osterspey and Feltzen*.

Engr.: W. Miller, 1852, published by White.

Finberg believes *Osterspey and Feltzen* to be one of three watercolors executed c. 1819 for use in a book of views on the Rhine between Cologne and Mainz.²² Originally intended to include thirty-six works, the book was never executed. Turner had done all the sketches necessary for the works on a trip to the Rhine in 1817²³ and had recently executed fifty-one finished Rhine views for Walter Fawkes of Farnley Hall²⁴ based on his Rhine Tour sketchbooks. The identical scene from this series, but without the dog in the foreground, was sold from Farnley Hall in 1890 as *Peterhof* and most recently appeared in an American collection.²⁵ A sketch in the British Museum may be the basis for these two works.²⁶

Two further watercolors to the specifications for the book (8¼ x 11½ in.) are known to exist: *Ehrenbreitstein* (Bury Art Gallery) and *Neuwied* (National Gallery of Scotland), both 8½ x 11 in., the latter also formerly in the collection of B. G. Windus.²⁷ The Museum's drawing is slightly smaller, but may be considered as one of the series. Finberg links it with the other two as appearing in W. B. Cooke's account book of 1822 as *Three Rhine Drawings*, and certainly a drawing whose description fits the present drawing appeared in an exhibition in Cooke's Gallery in 1823.²⁸ There is, however, another version of *Ehrenbreitstein* of almost the same dimensions (7¾ x 12½ in.) in the Fogg Museum, Cambridge, and it may be that Turner simply produced later versions on commission. In view of the bright coloring of the present drawing, it is just possible that it was painted later for Windus, who was a patron of Turner's.

In *Osterspey and Feltzen* Turner has utilized the medium to convey a brilliant texture and tonal variety, to emphasize the wide, low spread of the Rhine and the mountains behind. Its design, with picturesque natural detail picked out with the brush and brightly-colored genre figures in the foreground, is typical of Turner's work of c. 1819-25. It is more densely worked than the lighter, more coloristic Rhine views done for Fawkes.

51 The Lake in Petworth Park

Watercolor and body color on blue paper. 5⅞ x 7½ in. (390 x 190 mm.) (irregular).

70.118.55

Coll.: C. M. Dyson Perrins; sold Sotheby's, April 22, 1959; bt. by Agnew's; from whom purchased by donor, 1961.

²² Finberg, *Life*, p. 256.

²³ Two small and a larger sketchbook, Finberg, Inv., CLIX-CLXI, used during August 1817, from which his itinerary can be traced.

²⁴ Finberg, *Water-colours at Farnley Hall* (25-75), many since dispersed. See M. Butlin, *Turner Water-colours*, London, 1964, pp. 28-31, pls. 5 and 6, and Agnew's, 1967 (48-52).

²⁵ Listed by Finberg as *Peterspay* (55), 8¼ x 12¾ in. Ex. coll. Ayscough Fawkes, sold Christie's, June 27, 1890; Marquand sale, American Art Association, New York, Jan. 24-31, 1903 (15); sale Parke-Bernet, Nov. 3, 1967 (81); Shepherd Gallery, New York, repr. *Apollo*, LXXXIX, 83, Jan. 1969, p. 73, fig. 1, *View of Peterhof*.

²⁶ First pointed out in a letter from Hilda Finberg to F. A. S., Dec. 28, 1955; Finberg, Inv., CLX, 73a and 74, "one with a rainbow below Boppard." On his return from Mainz, where Turner was from Aug. 25-6, 1817, he took three days to reach Cologne. The sketch was drawn between other views of Kaub, St. Goarhausen and Boppard.

²⁷ Agreement stated in Finberg, *Life*, p. 256, taken from Ruskin (Cook and Wedderburn, *Complete Ruskin*, XXXV, p. 595, who state that none were executed).

²⁸ Finberg, *Life*, p. 484 (280), as (21) in Cooke's Exhibition: "Rainbow. A view on the Rhine from Dunkholder Vineyard, of Osterspey and Feltzen below Bosnart (sic). The Rhine here makes one of the most considerable bends in its whole course, and assumes the form of a Lake."

Exh.: Otto Gerson Gallery, New York, *Joseph Mallord William Turner Watercolours and Drawings*, 1960 (25).

Immediately after the death of his father in September 1829, Turner went to Petworth, the home of Lord Egremont, where he executed about one hundred color sketches on grayish-blue paper.²⁹ These drawings are all in the "Petworth Water Colours" Sketchbook in the National Gallery, London,³⁰ with a few exceptions. The present watercolor of the Lake at Petworth (with the temple of Isis and Petworth Church in the background)³¹ appears to be one of those leaves. Others appear to be the four works entitled *Petworth Park* that are listed by Armstrong.³² They all agree in size and medium with those in the Turner Bequest.³³ The opaque body color on blue paper is used freely to give strong effects of color and light. The strokes are thick and the individual forms less distinct than in the delicate and brilliantly highlighted watercolors done in Italy and France from 1820-30.

52 Pont de Burzet(?) in the Ardèche

Watercolor, body color and pastel heightened with white over black chalk and reinforced with pen and brown ink on buff paper. $5\frac{1}{2} \times 7\frac{7}{16}$ in. (140 x 193 mm.). Inscribed in brown ink, lower L., over an earlier inscription in black chalk: *Pont de Buset (?)*.

69.154.53

Coll.: John Ruskin, offered for sale, Christie's, July 22, 1882, bt. in lot 61; G. Harland Peck; Agnew's; from whom purchased by donor, 1960.

Exh.: F. A. S., *Drawings by J. M. W. Turner in the Collection of John Ruskin*, 1878 (52); Guildhall, 1899 (104); Agnew's, *87th Annual Exhibition of Water-Colour Drawings*, 1960 (76); George Washington University Library, Washington, D. C., *English Watercolors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (56).

Lit.: John Ruskin, *Notes by Mr. Ruskin on his collection of Drawings by the Late J. M. W. Turner R.A.*, London, 1878, pp. 47-8 (not included in 1900 edition), called *Pont de Busel*; Walter Armstrong, *J. M. W. Turner*, London, 1902, p. 244 (dates the work 1828); Cook and Wedderburn, eds., *The Complete Works of Ruskin*, London, 1904, XIII, p. 448 (52), same as *Notes* above; p. 598 as *Pont de Buset*, and p. 574 [Christie's Sale, 1884, *Catalogue of Eleven Water-Colour Drawings by J. M. W. Turner R.A.* (61), not sold].

The *Rivers of France* series was, like the vignette illustrations done for Rogers, a commercial venture finally put together from the many sketches and studies which Turner made for the sixty-one engravings that were eventually used.³⁴ The *Pont de Buset*, as the unclear inscription appears to read, is typical of the studies that Turner made in France c. 1826-30 for this series, although it is difficult to know

²⁹ Finberg, *Life*, p. 325. See Exhibition, Petworth, *Turner at Petworth*, 1970.

³⁰ Finberg, Inv., CCXLIV, p. 744, date c. 1830.

³¹ Apparently the same bridge occurs in an earlier painting of Petworth of 1810; Rothenstein and Butlin, *Turner*, pl. 46.

³² Armstrong, *Turner*, p. 271.

³³ Others of about the same size, which appear to come from this group, are: *The Lake at Sunset*, Mr. and Mrs. Patrick Gibson, exhibited Agnew's, 1967 (68) and a sketch at the Whitworth Art Gallery, Manchester, exhibited Whitechapel, 1953 (177). Further examples are reproduced in Rothenstein and Butlin, *Turner*, pls. 90 a and b, 91 a and b.

³⁴ See Luke Hermann, *Ruskin and Turner*, London, 1968, p. 48, for a description of this series; three separate series were engraved in 1833, 1834, 1835, as *Turner's Annual Tours*. See also Finberg, Inv., p. 751 ff. footnote, for this series, all loosely dated by him c. 1830, but possibly 1826-30.

exactly when and on which trip. As Finberg points out, Turner was less familiar with French scenery and tended to generalize in his sketches.³⁵ Turner's phonetic spelling in the inscription may indicate Burzet in the Ardèche.

The complex mixture of media on a dark paper is yet another example of Turner's mastery and of his willingness to experiment with unusual combinations of effects in his later work, from the early 1830's. In this work he successfully combines on a small scale a massive mountain scene and delicate detail. Ruskin thought that Turner's work with opaque pigment on colored paper produced some of his finest effects in this series. He later drew attention to Turner's effectiveness in rendering the water of "The Rivers of France."³⁶ In this example the use of pen strokes to accentuate edges, the rough texture of the mountains and the use of brown paper with body color hint at Turner's technique for his Swiss drawings at the end of the 1830's, but it is of a similar size to a group at the beginning of the decade.

53 A Mountain Gorge

Watercolor. 9 x 11½ in. (229 x 292 mm.).

69.154.58

Coll.: J. E. Taylor, sold Christie's, July 5, 1912 (95?); bt. Agnew's; H. Gibbs; Mrs. Leonard K. Elmhirst (Miss Dorothy Payne Whitney), sold Kende Galleries, 1942 (189); Walter F. Wedgewood, Long Island; Agnew's; from whom purchased by donor, 1960.

Exh.: Museum of Fine Arts, Boston, *An Exhibition of Paintings, Drawings and Prints by J. M. W. Turner, John Constable and R. P. Bonington*, 1946 (38);³⁷ National Gallery of Canada, Ottawa, *Turner Centenary Exhibition*, 1951 (55), also seen in Toronto; George Washington University Library, Washington, D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (54).

A Mountain Gorge seems to have been done after Turner's 1836 trip to the Val d'Aosta with H. A. J. Munro. The drawing probably dates from the end of the decade. It is technically quite close to the *Monte Rosa from the Val d'Aosta*,³⁸ although that work, probably earlier, is more finished and includes buildings and figures. In both Turner has used close-valued colors applied with both a dry and a wet brush. Neither has any pencil showing beneath the watercolor; the layers of mountains are created entirely with color.

³⁵ A. J. Finberg, *Turner's Sketches and Drawings*, New York, 1968, p. 130. Armstrong, *Turner*, thinks the place is in Dauphiné or Savoy; Cook and Wedderburn, *Complete Ruskin*, think it may be Burzet in the Ardèche.

³⁶ Diary 1882.

³⁷ A note in the catalogue says that the work was on exhibition at the Metropolitan Museum, New York, from 1912-42; possibly on loan from H. Gibbs.

³⁸ In the Fitzwilliam Museum, Cambridge; see Butlin, *Turner Water-colours*, pp. 62-73.

54 Pass of St. Bernard

Watercolor and brown ink over pencil. 8⅞ x 11¼ in. (225 x 286 mm.).

69.154.59

Coll.: Pounds; W. Quilter, 1875; H. L. Fison, sold Christie's, Nov. 6, 1959, lot 6; F. A. S.; from whom purchased by donor, 1960.

Exh.: Leggatt, 1958 (25); F. A. S., *40th Exhibition of Early English Watercolours and Drawings*, 1960 (67); George Washington University Library, Washington, D. C., *English Watercolors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by Smithsonian Institution, 1962-4 (55); Newport Art Association, 1966-7.

Lit.: Walter Armstrong, *J. M. W. Turner*, London, 1902, p. 242.

The loose style with washes thinly laid over the pencil underdrawing and with details picked out in pen to produce an effect of cosmic distance date the drawing to the end of Turner's career, c. 1840-5. It can be compared with other Rhine and Swiss views of a similar size, such as a *Swiss Mountain Scene* (Lady Joly de Lothinière),³⁹ c. 1838?; *Heidelberg*, c. 1844 (B. M.)⁴⁰ and *Rheinfelden*, 1844 (B. M.).⁴¹

55 Sunset on the River

Pencil and wash on cream paper. 7 $\frac{7}{8}$ x 10 $\frac{5}{8}$ in. (186 x 271 mm.).

70.118.56

Coll.: Sir J. C. Robinson; W. G. Rawlinson; Capt. T. A. Tatton, sold at Christie's, Dec. 14, 1928; Agnew's; from whom purchased by donor, 1959.

Exh.: Agnew's, *86th Annual Exhibition of Water-Colour Drawings*, 1959 (49).

There are a considerable number of unfinished watercolors in the Turner Bequest (B. M.) which are extremely abstract and modern in appearance.⁴² They have been described as "color beginnings" because of Turner's method of starting his watercolors. They are generally unidentifiable and, consequently, difficult to date, but appear to range from his middle career to the end. Two fine examples were exhibited in New York in 1966, *The Pink Sky* (B. M.)⁴³ and *A Lurid Sunset* (B. M.).⁴⁴ With its emphasis on a horizontal composition and suggestion of a river bank at the side, the present example may date from the 1820's, or even earlier, but could also be compared to the later *Storm Cloud over a River* (Fitzwilliam Museum, Cambridge).⁴⁵ The "color beginnings" bring to mind Turner's habit of sending in his pictures to the Royal Academy hardly begun or with similar abstract bands of color, and making them into a finished subject on the days allowed for varnishing.⁴⁶

³⁹ 9 $\frac{1}{8}$ x 11 $\frac{1}{2}$ in., exhibited Agnew's, 1967 (77), repr.

⁴⁰ Finberg, Inv., CCCLII.17, 9 $\frac{1}{16}$ x 12 $\frac{1}{16}$ in.; Butlin, *Turner Watercolours*, repr. in color, pl. 29.

⁴¹ Finberg, Inv., CCCXLIX.28, 9 x 12 $\frac{3}{4}$ in. Rothenstein and Butlin, *Turner*, pl. 115a.

⁴² Finberg, Inv., CCLXIII.1-390.

⁴³ *Ibid.*, CCLXIII.289, 7 $\frac{1}{4}$ x 8 $\frac{7}{8}$ in., exh. Museum of Modern Art, New York [L. Gowing, *Turner: Imagination and Reality*, New York 1966 (49), repr. in color, p. 29].

⁴⁴ Finberg, Inv., CCCLXIV.84, 9 $\frac{3}{4}$ x 12 in., c. 1840-5, exh. Museum of Modern Art, New York, 1966 (86), repr. Gowing, *Turner*, p. 53.

⁴⁵ PD.115-1950, 8 $\frac{3}{4}$ x 11 in., inscribed *Sept. 12/45*, exh. Agnew's, 1967 (93).

⁴⁶ See J. Gage, *Colour in Turner*, pp. 165-72, for Turner's didactic intention in this practice.

Born 1819. Begins to draw at age of 12; receives instruction from Copley Fielding; subsequently influenced by Samuel Prout, David Roberts, Turner and ultimately nature herself. 1843-60: *Modern Painters*; champions Turner. Champions the Pre-Raphaelites, whom he admired for their literalness in describing nature. 1849: *Seven Lamps of Architecture*; 1851-3: *Stones of Venice*; love of Gothic architecture, particularly Venetian. 1871-84: *Fors Claveriga*; social and economic theories and later commitment to the working class. Reputation based primarily on activity as a theorist, only secondly an artist. Died 1900.

¹ From the collection of John Ruskin, exhibited, F. A. S., 1878, sold to George Coats and thence by descent to the present owner, Lord Glent-anar. Exh. Agnew's, 1967 (91) and repr. F. Wedmore, *Turner and Ruskin*, London, 1900, p. 168.

² See particularly *Modern Painters*, IV (Cook and Wedderburn, eds., *The Complete Works of Ruskin*, London, 1904, VI, pp. 34-41, and pp. 269-74).

³ Finberg, Inv., CCCLXIV, 209, repr. as frontispiece in A. J. Finberg, *Turner's Sketches and Drawings*, New York, 1910.

⁴ Ex. coll. Sir Cuthbert Quilter and Charles E. Webster. Photograph in Witt Library, Courtauld Institute of Art, London, seems to indicate a signature, which cannot be genuine. The real original, previously mentioned, is in the B. M.

⁵ Information kindly supplied by Dr. Harold Shapiro, Hofstra University: Letter no. 104 in his forthcoming edition of Ruskin's letters, dated August 15, 1845.

⁶ For an account of Ruskin's copies, see Cook and Wedderburn, *Catalogue of Drawings by John Ruskin*, XXXVIII, p. 250 (644-55); and Cook and Wedderburn, *Complete Ruskin*, VI, pp. xxv-xxvi. For n. 6., see (644-5).

⁷ Cook and Wedderburn, *Cat.*, XXXVIII (646), etched as simple topography.

⁸ Exhibited Manchester Art Gallery. *Ruskin Exhibition*, 1904 (146). Cook and Wedderburn, *Cat.* (648).

⁹ Cook and Wedderburn, *Cat.*, (649).

¹⁰ Called *The Gates of the Hills*. *Cat.*, (650-1).

56 Pass of Faido, St. Gothard (attrib. to Ruskin)

Watercolor. 11 1/16 x 18 1/8 in. (297 x 460 mm.).

70.118.57

Coll.: F. A. S.; from whom purchased by donor, 1959.

Exh.: F. A. S., 39th Exhibition of Early English Water-colours and Drawings, 1959, 2nd edition (67).

Lit.: *Providence Sunday Journal Magazine*, Jan. 31, 1971, repr. p. 11.

This drawing is one version of a finished watercolor commissioned by Ruskin from Turner in 1843, which is now in a private collection.¹ Ruskin recounts how Turner admired his own grand finished composition, and Ruskin was himself impressed enough by Turner's design to write at length about it on a number of occasions.² He also described Turner's preliminary "blotted sketch, done possibly at Bellinzona" from an original pencil sketch by Turner. This preliminary watercolor sketch is now in the British Museum³ and is squarer in format than the finished watercolor mentioned above. Another version of the sketch, which is very close to the preliminary blotted watercolor, was in the Bache Sale, Kende, New York, April 23, 1945 (7), and was sold as the original, apparently signed, sketch.⁴

So impressed was Ruskin that on his continental journey of 1845 he visited the exact spot drawn by Turner, which he described in a letter to his father: "The stones, road and bridge are all true but the mountains compared with Turner's colossal conception look pigmy and poor."⁵ Ruskin later elaborated his description in *Modern Painters*. He made studies of the actual scene,⁶ again visited the spot in 1852 and made a "topographical outline"⁷ and "then a careful translation into black and white of the left hand upper part of Turner's drawing,"⁸ which he then etched,⁹ as "Turnerian topography" as opposed to "simple topography." He again traced the leading lines and reduced the outlines of the whole drawing to a single line drawing which he again etched (1856-7). He then copied the central portion and used it as the frontispiece to *Modern Painters*,¹⁰ as well

as producing further details.¹¹ The present drawing does not appear to be one of these.

Cook and Wedderburn state that Ruskin also commissioned Arthur Severn to make a copy of Turner's finished watercolor "under the direction of Mr. Ruskin, who paid the artist a hundred guineas for it, and declared when the original and the copy were placed together that he should never know them apart." Ruskin had a number of his students at the Working Men's College make copies of Turner's works; some of them, particularly Severn and William Ward (1829-1908), reached a high standard. It may be that the present drawing is Severn's copy.¹² It is not Turner's finished original, as has been suggested, on grounds of quality alone. In comparison with the original, the foreground scratching suggestive of flowing water, the overlaid planes in the distance at the right and the treatment of the mountains at the left are much cruder.

It is, however, an interesting example of Ruskin's complex relationship with Turner, which produced out of his admiration a number of careful copies, long descriptions of the site and Turner's treatment of it and the ultimate accolade: a careful copy commissioned from one of his disciples.

57 In the Alps

Watercolor over pencil. 9 $\frac{1}{16}$ x 6 $\frac{1}{16}$ in. (238 x 160 mm.).

70.118.45

Coll.: Agnew's; from whom purchased by donor, 1965 (?).

Exh.: Agnew's, *92nd Annual Exhibition of Water-Colour Drawings*, 1965 (177); Newport Art Association, 1966-7.

This is probably an alpine subject drawn in imitation of Turner's late manner of c. 1840-5 by Ruskin on one of his trips to the Alps between 1841-5. The light washes over pencil and the free handling of the primary colors are very reminiscent of Turner's late technique and could be compared with the copies Ruskin made of sections of the mountains in the *Pass of Faido* (56). Later, Ruskin's style was to change and become less general and more particular: "an idiosyncrasy which extremely wise people do not share, my love of all kinds of filigree and embroidery, from hoar frost to high cloud. . . ." ¹³

58 A Spray of Juniper Berries

Watercolor and body color heightened with white on blue card. 5 $\frac{5}{8}$ x 4 $\frac{7}{8}$ in. (143 x 125 mm.).

71.153.55

Coll.: George Abrams; Agnew's; from whom purchased by donor, 1970.

Ruskin produced innumerable studies of plants, mostly drawn from the 1840's onwards, when, as he put it, "he learnt to draw what was really there" with the

¹¹ Called *Crests of the Slaty Crystal-lines and Rocks in Unrest*, Cook and Wedderburn, *Cat.* (652-5), now in the collection of C. W. Mallord Turner and the Guild of St. George. See Arts Council, *Ruskin and his Circle*, London, 1964 (126-8).

¹² Exh. Manchester, 1904 (147), lent by Mr. and Mrs. A. Severn; Cook and Wedderburn, *Complete Ruskin*, VI, pp. xxv-xvi, n. 1. Copies of Turner by William Ward and Isabella Jay were on view at the F. A. S. Galleries in 1878 at the same time as Ruskin's Turner exhibition, which described with such feeling Ruskin's enthusiasm for Turner's late Swiss works. [Arts Council, *Ruskin and his Circle* (362), for Ward's copy.]

¹³ Ms. addition to *Praeterita*, I, IX, section 181, quoted in Cook and Wedderburn, *Complete Ruskin*, p. 157, n. 3.

intention of analyzing all aspects of their growth. The studies culminated in *Proserpina* (published 1875-86), a work on flowers intended for the young. The *Educational Series* for the Ruskin School, which Ruskin founded at Oxford in 1870, has a number of such drawings done for the benefit of the students. "Analysis . . . I say . . . A flower is to be watched as it grows, in its association with the earth, the air and the dew, its leaves are to be seen as they expand in sunshine. . . . Dissect or magnify them, and all you discover . . . will be that oaks, roses and daisies are all made of fibres and bubbles . . . but for all their peeping and probing nobody knows how."¹⁴ "It is only by the habit of representing faithfully all things, that we can truly learn what is beautiful and what is not . . ."¹⁵

Cook and Wedderburn¹⁶ list two drawings of Juniper leaves and berries: one, a finished drawing, signed and dated 1863 (917), and given to W. P. Gordon, made from a branch he obtained in Switzerland and mentioned in a letter to his father of Jan. 18, 1863; and another (918), 4 $\frac{5}{8}$ x 4 $\frac{5}{8}$ in., a study in the collection of Miss Theodora Sedgwick, which is undated. The present drawing may be this last or connected with it.

59 Study of a Hawthorn in Flower

Body color with some pencil. 10 $\frac{1}{16}$ x 7 $\frac{1}{16}$ in. (253 x 198 mm.) (sight).

71.153.14

Coll.: Given to John Barrat by Ruskin in 1881 (inscribed on label, *verso*, "John Barrat Esq./ Brathay Park/ Ambleside, This beautiful drawing by Professor Ruskin"); Cunliffe; Hodgkinson-Smith; Agnew's; from whom purchased by donor, 1964.

Exh.: Royal Society of Painters in Water-colours, London, *Ruskin*, 1901 (255); City Art Gallery, Manchester, *Ruskin*, 1904 (98); Arts Council, London, *Ruskin and His Circle*, 1964 (76).

Ruskin's love of fine detail and his interest in the structure of natural elements is well documented by his journal entries.¹⁷ The study of a hawthorn in flower is a fine example of his meticulous and knowledgeable verbal description translated into paint. Ruskin himself was well-pleased with this particular study and commented to John Barrat, to whom he gave it in 1881, that of its kind it was one of the best he had done.¹⁸

The drawing itself has not held up too well. The thickly applied paint is flaking in spots, and there are stray pencil marks that may be remnants of underdrawing or may, in other places, be the result of some later carelessness. If the marks are evidence of underdrawing, Ruskin seems to have laid in his richly swirling brown ground and then sketched in the hawthorn to be painted in opaque colour. This is most effective in building a rich surface.

¹⁴ Ruskin, *Praeterita*, II, p. 200.

¹⁵ Ruskin, *Modern Painters*, 1888 edition, III, part IV, chapter III, p. 35.

¹⁶ *Complete Ruskin*, XXVIII.

¹⁷ "There is a strong instinct in me," he wrote to his father in 1852, "to draw and describe the things I love—not for reputation, nor for the good of others, nor for my own advantage, but a sort of instinct like that for eating and drinking. I should like to draw all St. Mark's and all this Verona stone by stone, to eat it all up into mind, touch by touch." Letter of June 2, 1852, quoted by Sir Kenneth Clark in *Ruskin Today*, London, 1964, p. xvii.

¹⁸ Cook and Wedderburn, *Complete Works*, XXXVIII, p. 257 (838).

Born East Bergholt, Suffolk, 1776. 1799: went to London, entered R. A. Schools. Influenced by picturesque theories of J. T. Smith and paintings of Dutch School and Claude, as well as his own Suffolk countryside. 1802: exhibited first painting at R. A., deciding "there was room enough for a natural painter." Worked to develop a naturalistic landscape art for which his sketches would provide raw material. 1819: elected A. R. A. 1829: R. A. 1824: won a gold medal at the Salon with a number of pictures, including *The Haywain*, which particularly impressed Delacroix. In last years justified his blend of poetic and "scientific" naturalism by means of "various subjects of landscapes characteristic of English scenery," with mezzotints by David Lucas, published 1830-3, and his landscape lectures. His eminent position in the development of Romantic landscape is secure, but he had few followers and he cannot easily be described as an Impressionist. Died London, 1837.

60 An Extensive Landscape with a River

Watercolor over pencil. $7\frac{1}{4} \times 12\frac{1}{8}$ in. (184 x 359 mm.).

70.118.10

Col.: M. Bernard; bt. Agnew's; from whom purchased by donor, 1962.

Exh.: Agnew's, *89th Annual Exhibition of Water-Colour Drawings*, 1962 (53).

The drawing was purchased as a view in Derbyshire; this title, however, is probably incorrect. Constable went only once in his life to Derbyshire, in August 1801. His sketches from the journey are of a different size than this drawing and show an entirely different mountainous landscape, drawn in a nervous, spotty manner, with strong use of light and shade. In May 1802 he went to Windsor, where he made sketches that are closely related to our drawing. The paper size of *The Thames, with Eton College*¹ is almost identical to that of the present drawing and it has a similar, horizontal composition lightly washed in a few colors. The treatment of the trees in both drawings is almost identical. However, our drawing probably cannot be identified as a view along the Thames near Windsor, since there are no such hills there.

It is possible that the drawing represents the Riven Stour, in Dedham Valley, to which Constable travelled in July 1802. Except for the church of Dedham, which is not included in the present drawing, the scenery seems quite similar to Constable's many views of that river, e.g. *The Valley of the Stour, with Dedham in the distance*, c. 1800-5.² It may not be possible to establish the exact location of the drawing, but it is clear that it belongs stylistically to the year 1802, when Constable was gradually beginning to develop his own style and to realize that his talent lay in the field of landscape painting.

¹ See G. Reynolds, *Catalogue of the Constable Collection in the Victoria and Albert Museum*, London, 1960 (35).

² See *Ibid.* (63).

61 The Dorset Coast

Watercolor over pencil. $3\frac{1}{2} \times 4\frac{3}{8}$ in. (89 x 110 mm.).

71.153.32

Coll.: Manning Gallery; Agnew's; from whom purchased by donor, 1967.

Exh.: Agnew's, *94th Annual Exhibition of Water-Colour Drawings*, 1967 (18).

Constable went to Dorset in 1816, when he and his wife, Maria Bicknell, spent their honeymoon in the house of Dr. John Fisher at Osmington. Fisher had married them on October 2. The size of this sketchbook page corresponds with that of other drawings made on the same trip. Its style is very close to a pencil and watercolor sketch, *Portland Island from Chesil Bank*,³ dated 1816. The Providence sketch shows Constable's occasional use of a very rapid watercolor technique combined with pencil drawing, which he employed mainly for taking "notes" in a small sketchbook, sometimes for later compositions in oil.

62 Waterloo Bridge from Left Bank

Pencil. $4\frac{3}{8} \times 7$ in. (110 x 178 mm.).

69.154.54

Coll.: Gregory Collection; F. A. S.; from whom purchased by donor, 1958.

Exh.: Aldeburgh Festival, 1948; Arts Council, 1949; F. A. S., *38th Exhibition of Early English Water-colours and Drawings*, 1958 (25); George Washington University Library, *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (8); Newport Art Association, 1961, 1969.

Lit.: D. Sutton, "Constable's 'Whitehall Stairs'," *Connoisseur*, CXXXVI, 550, Jan. 1956, p. 249 ff.

The opening of Waterloo Bridge, built by G. R. Rennie and much admired for its architecture, took place on June 18, 1817, the second anniversary of the Battle of Waterloo. The occasion was celebrated with great splendor: the troops of the battle were present, and the Thames was filled with magnificent barges. Constable was then living in London and could well have attended the event. However, the idea of depicting the opening is first mentioned two years later, in a letter to his friend Dr. John Fisher of July 17, 1819. The project for a large painting of this subject then occupied Constable until 1832, when it was finally exhibited at the Royal Academy.⁴

There are numerous sketches for the painting, in pencil as well as oil. They fall into two groups: those that do not include the pageantry, to which our sketch belongs, and those that represent the actual opening, as in the final, exhibited version. The most finished example of the first group is an oil painting in Cincinnati,⁵ for which our drawing may have been a preparatory sketch.

Stylistically, this group has been placed within the years 1819-25 by D. Sutton.⁶

³ See G. Reynolds, *Constable Collection* (152) and (146-7), for pages of a sketchbook of similar size.

⁴ The exhibited painting, *Waterloo Bridge, from Whitehall Stairs*, is now in the collection of H. Ferguson. Repr. Sutton, "Constable's 'Whitehall Stairs,'" p. 249 ff.

⁵ Repr. *ibid.*, p. 252, fig. 4.

⁶ *Ibid.*, p. 251. The low view point of the present drawing is similar to a pen and ink drawing in the V. & A. [Reynolds, *Constable Collection* (175), pl. 139], dated by Reynolds to c. 1819. Another pencil sketch in the same collection is taken from the upper window of a house on the river (173). [See Reynolds, *Constable Collection* (173-5).]

As a possible explanation for the omission of the barges and troops, Sutton suggests that Constable first tried to come to grips with the actual appearance of the bridge and with the problem of the most adequate viewpoint for the composition, and then embarked on the sketches for the final version, adding the pageantry from memory.

John VARLEY 1778-1842

Born London, 1778. 1791: apprenticed to silversmith; death of his father; supported his family with various jobs. From 1793: visited the evening drawing school of Joseph Charles Barrow, where Louis Francia was assistant teacher. 1798: exhibited at the R. A. c. 1800: in Dr. Monro's circle. 1802-4: member of Girtin's and Cotman's Sketching Club. Foundation member of the O. W. C. S. 1815-20: *Practical Treatise on the Art of Drawing in Perspective, Precepts of Landscape Drawings*, both issued in parts. 1816-21: *Treatise on the Principles of Landscape Design*, in eight parts. Very active as drawing teacher. Died London, 1842.

63 The Thames (Chiswick)

Watercolor. $7\frac{1}{4} \times 10\frac{3}{8}$ in. (185 x 270 mm.).

Signed in ink, lower R.: *J. Varley*.

70.118.58

Coll.: James Royds, Wadhurst; Agnew's; from whom purchased by donor, 1959.

Exh.: Agnew's, *86th Annual Exhibition of Water-Colour Drawings*, 1959, 2nd edition (92).

Portrayed is Chiswick, a suburb of London on the Middlesex side of the Thames, with a view of St. Nicholas (Chiswick Old Church) in the distance. To the left is shown the Chiswick Eyot, an islet in the Thames. The scenery along the Thames was one of Varley's favorite subjects; he drew several views of Chiswick in particular, the earliest dated one of which was executed in 1816. Our drawing is closely related to the watercolor view of Chiswick, *A River Scene*, c. 1834.¹ In both drawings the middle and backgrounds are rendered in a very similar way; the foregrounds are not identical, but contain the same basic elements of composition—a house, a large bent tree and figures. This stylistic relationship places our drawing in about the same period, e.g., the mid-1830's.

Varley attempted to continue the classical landscape tradition of the seventeenth and eighteenth centuries and to integrate its principles of composition into his topographic landscapes. From around 1812 on, he studied engravings after Claude, Poussin and Richard Wilson, as well as Turner's *Liber Studiorum*,

¹ Repr. A. Bury, *John Varley of the "Old Society,"* Leigh-on-Sea, 1946, pl. 56.

often introducing elements from their compositions into his own works while substituting medieval ruins of domestic buildings for classical architecture. Thus, the foreground of our drawing, with its Claudian tree, might have been inspired by such engravings rather than the actual scenery. Due to his tremendously prolific production, Varley's work is often repetitive and sometimes rather superficial. He was not interested in exactness of detail or realistic rendering of a specific view, but rather placed stress on skillful compositions and fine color harmonies.

64 A River Scene

Sepia and watercolor, 5½ x 8¼ in. (131 x 210 mm.).

Signed in ink, lower R.: *J. Varley*.

69.154.41

Coll.: Christie's, from anonymous vendor; bt. Agnew's, April 21, 1959; from whom purchased by donor, 1960.

In his later years, Varley often experimented with various techniques in varnishing as well as with different paper types. His colleagues at the Old Water Colour Society disapproved of highly varnished watercolors, such as the one exhibited, but these drawings very much appealed to the public taste.

Toward the end of his life, Varley turned more and more away from realistic rendering of nature toward imaginary, classical compositions. Our drawing illustrates the style of this period. The rendering of the various details is very cursory; the essential is an effectively balanced composition that includes all the characteristics of a classical landscape: ruins, bending trees and solitary figures. A watercolor in the Victoria and Albert Museum, *River Scene: Composition*, dated 1840,² is closely related in style and theme to our drawing, which must have been executed at about the same time.

² Repr. Bury, *John Varley*, pl. 73.

George BARRET, Jr. c. 1767-1842

Born 1767/8. Father, George Barret, Sr., a founding member of the R. A. and fashionable landscape painter; father died, leaving his family deep in debt when Barret was seventeen years old; little known of Barret's early life. 1804: founding member of the O. W. C. S. Prolific worker, exhibiting some fifty-seven¹ drawings with the Society during his lifetime. Lived almost entirely in London, in Paddington, with the exception that he seems to have visited Italy.² 1840: published *Theory and Practice of Water Colour Painting*. Died 1842, in poverty.³

¹ A. Bury, "George Barret, Junior: A Classic Water-Colour Painter," *Connoisseur*, CV, Jan.-June 1940, p. 241.

² *Ibid.*, p. 240.

³ J. L. Roget, *History of the Old Water-Colour Society*, London, 1891, I, p. 299.

65 Thames from Richmond Hill

Watercolor. 18 $\frac{3}{16}$ x 25 $\frac{1}{16}$ in. (465 x 650 mm.) (sight).

71.153.29

Coll.: Agnew's; from whom purchased by donor, 1959.

As Barret's career progressed he became more and more interested in painting poetic, idealized landscapes in the manner of Claude and Poussin, often with sunrises or sunsets, or other such luminous light effects. Roget gives an insight into his method of turning what was ostensibly an actual view into a classicized composition, as with *Thames from Richmond Hill*. He writes that Barret liked to go to the same site day after day, at dawn and dusk, making quick sketches of the rose and gold effects of light only as long as they lasted. Then he would return to his studio and use these sketches to design a carefully balanced, serene composition.⁴ *Thames from Richmond Hill*, although undated, must surely be a fairly late work: Barret's contrasting of rich foreground detail with glowing expanses of sky is handled with considerable polish on a very large, finished scale.⁵ This drawing is also evidence of Barret's rejection of old theories of underpainting with grays. He devised a new system of color which was aimed at making warmer-hued, more durable watercolors.⁶

⁴ *Ibid.*, p. 177.

⁵ A. Bury, "George Barret, Junior," p. 239.

⁶ See George Barret, Jr., *Theory and Practice of Water Colour Painting*, London, 1840.

Robert HILLS 1769-1844

Born Islington, 1769. Received early instruction from John Gresse. 1791-1824: exhibited at R. A. 1804: founding member and first Secretary of the O. W. C. S. 1798-1815: large series of animal etchings; best known for animal paintings and for painting animals in other artists' landscapes, *e.g.* for G. F. Robson and George Barret, Jr. His watercolors are often marked by a silvery tint and freshness of handling and can be extremely naturalistic. 1823: joined the reconstituted Water Colour Society. 1827: treasurer of Water Colour Society. 1831: secretary of Water Colour Society. Died London, 1844.

¹ A number of Kent views were in the collection of John Garle, F. S. A., one of Hills's executors, and were later in the collection of Sir Bruce Ingram; fifteen views around Knole, Margate, Penshurst, Sevenoaks and Tonbridge, Kent, were sold at Sotheby's, Jan. 20, 1965, lots 485 and 488. Others passed to Mrs. Lavinia Garle and were with Agnew's.

66 A View from River Hill, Kent

Watercolor with some pencil. 8 $\frac{3}{4}$ x 12 in. (222 x 303 mm.).

Inscribed in ink, lower L.: *From River Hill, near Knowle*.

71.153.37

Coll.: John Garle; by descent to Mrs. Lavinia Garle;¹ bt. Agnew's; from whom purchased by donor, 1970.

This and the following example are from a group of watercolors of Kent scenes mainly near Sevenoaks. The series, probably from a sketch book, was executed after Hill's return from visiting the battlefield of Waterloo, between 1817 and 1818.¹ He exhibited a scene in the park at Knole in the Water Colour Society's Exhibition of 1818. A view of *Farm Buildings at Budd's Green, Kent*, in the Mellon Collection,² is of a similar size and is inscribed in the same way.

67 A View towards Chiddingstone, Kent

Watercolor with faint traces of pencil; watermark: "J WHATMAN 1815." 7 x 10 in. (180 x 251 mm.).

Inscribed in pencil, lower R.: *Looking across Chidding stones towards Westerham Kent/July 26. 8p.m. tempestuous rainy evening.*

71.153.39

Coll.: John Garle, F. S. A.; by descent to Mrs. Lavinia Garle; bt. Agnew's; from whom purchased by donor, 1970.

Chiddingstone is a village in west Kent, five and a half miles west of Tonbridge. It is renowned for its natural beauty and is now mostly National Trust Property. (See preceding entry for the sketches Hills made in Kent in 1817 and 1818.)

Two similarly unfinished watercolors are in the Witt Collection, Courtauld Institute of Art, University of London: *Landscape near Chiddingstone* [(1817) 6 $\frac{3}{16}$ x 11 $\frac{1}{4}$ in.] and *Cottages at Chiddingstone, Kent* [(1793) 8 $\frac{3}{4}$ x 7 $\frac{1}{16}$ in.]. Another watercolor previously with Agnew's, *Between Netley Heath and Albury, Hants* (7 $\frac{1}{4}$ x 10 in.) is also similar to the group in the manner of leaving the foreground unfinished and concentrating on the middle distance. Hills's naturalistic approach and his free watercolor technique allow him to render effects of distance and atmosphere (marked by his description of the weather). His radical composition foreshadows later developments in the nineteenth century.

¹ A number of Kent views were in the collection of John Garle, F. S. A., one of Hills's executors, and were later in the collection of Sir Bruce Ingram; fifteen views around Knole, Margate, Penshurst, Sevenoaks and Tonbridge, Kent, were sold at Sotheby's, Jan. 20, 1965, lots 485 and 488. Others passed to Mrs. Lavinia Garle and were with Agnew's.

² Hardie, II, p. 141, repr. fig. 114.

Peter DE WINT 1784-1849

Born at Stone, Staffordshire, 1784. 1802-6: apprenticed to J. R. Smith, the engraver; met William Hilton, R. A., a fellow apprentice. 1806-9: visited Lincoln often, which provided a constant source of subject matter; frequented Dr. Monro's to study Girtin and other watercolorists; received advice from John Varley. 1809: student at R. A., but exhibited most with the O. W. C. S. 1810: elected an associate of O. W. C. S.; married Hilton's sister. 1811: member of O. W. C. S. 1821: withdrew from O. W. C. S. 1825: rejoined reconstituted Water Color Society. Became a prolific exhibitor of naturalistic watercolors of

views of England and Wales. Also painted in oils. Active as a teacher. 1825: made only visit to the Continent (Normandy), which disappointed him. His style is marked by an original sense of composition and the use of rapid, pure water-color technique to give brilliant effects of light and dark. Died 1849.

68 The Lock Gate

Watercolor and sepia over pencil. 11 $\frac{7}{16}$ x 18 $\frac{1}{8}$ in. (290 x 460 mm.).

70.118.26

Coll.: F. A. S.; from whom purchased by donor, 1957.

Exh.: F. A. S., *37th Annual Exhibition of Early English Water-colours*, 1957 (80).

In spite of the difficulty of dating De Wint's works, the present drawing is very tentatively ascribed to the period 1810-5 in view of its similarities in handling to *Old Houses on the High Bridge, Lincoln*¹ and another version of the same scene in the collection of Colonel P. M. Wright.² The first version was possibly exhibited in 1812. These three and possibly *Norwich Cathedral from the Water-gate*³ are marked by a four-square feeling for the masses and play of light on the structures together with a certain crudity of touch, as compared to his later works. If the Providence drawing is early, it has a sense of realism combined with a radical composition, particularly in the break in the center, which can only be compared to Constable's oil sketches on the Stour of the same period or indeed to his paintings of *The Lock* of the 1820's.⁴ The subject matter of the De Wint could be compared to *The Old Bridge* (with Agnew's)⁵ and *Windsor Old Lock*.⁶

69 Richmond Park in Rain

Watercolor on off-white cartridge paper. 10 $\frac{1}{8}$ x 14 $\frac{3}{8}$ in. (258 x 372 mm.).

Inscribed in pencil on *verso*: *View in Richmond Park/August 22nd 1837. The Guns/firing for Queen Victoria's first going to Windsor/very heavy rain.*

69.154.15

Coll.: F. A. S.; from whom purchased by donor, 1959.

Exh.: F. A. S., *39th Exhibition of Early English Water-colours and Drawings*, 1959, 2nd edition (89).

De Wint hardly ever signed or dated his watercolors. Between 1810 and 1820 he had developed his personal style; afterwards it seems to change very little. Thus, it is almost impossible to establish a chronology of his work or to trace his stylistic development in specific way, although some attempt was made by Mr. P. Rhodes at the 1966 Reading Exhibition. However, for this drawing the artist's inscription on the *verso* gives the precise date and location of the scene, which may have been based on a sketch begun outdoors. Richmond Park, near Richmond Hill, is situated on the right bank of the Thames not far from Windsor.

¹ V. & A., 179-1898, *Catalogue of water-colour paintings*, London, 1927, p. 167, repr. fig. 67, exhibited Reading, 1966 (2).

² Repr. Hardie, II, pl. 197.

³ Eton College, exh. Agnew's, 1966 (48), repr.

⁴ His Diploma Picture for the R. A., one of a number of repetitions, dated 1826.

⁵ Agnew's, 1960, repr. *Country Life*, Jan. 14, 1960.

⁶ Sold Christie's, March 11, 1969, lot 113.

The building in the background may represent one of the lodges of the nearby park.

The drawing shows De Wint's secure handling of color. He suggests details only with small spots of color and indicates depth and distance by a difference in tonality. He skillfully uses the surface of the rough paper, which he preferred, to render the texture of the ground and trees.

70 A Welsh Estuary

Watercolor over pencil. $11\frac{1}{8} \times 17\frac{1}{16}$ in. (302 x 445 mm.) (sight).

71.153.22

Coll.: F. A. S.; from whom purchased by donor, 1957.

Exh.: F. A. S., *37th Exhibition of Early English Water-colours and Drawings*, 1957 (49).

In her Memoir of her husband,⁷ Harriet De Wint relates that De Wint did not visit Wales until 1829 or 1830. Having seen some bad drawings of Welsh scenery, he expected that he would not like the landscape. When he finally went, however, he was delighted with Wales, and until 1835 he paid frequent visits to North Wales, which he liked especially.

The drawing may perhaps represent the estuary of the river Dee in North Wales, which is thirteen miles long and at low tide mainly a stretch of sand. According to his wife, De Wint visited the river Dee on his first trip to North Wales.

The drawing exemplifies De Wint's unusual technique. He first saturated his paper and then applied his color to the wet paper with large brushstrokes. He used very little preliminary pencil drawing, relying on color alone. For highlights he used the surface of the paper, of which he often left parts uncovered. In his time De Wint's drawing manner was quite unmatched in its simplicity and boldness, particularly in the outdoor sketches.

71 Landscape with Trees, near Lincoln

Watercolor over pencil. $12\frac{11}{16} \times 21$ in. (322 x 535 mm.) (sight).

71.153.23

Coll.: Dr. Hamilton; F. A. S.; from whom purchased by donor, 1962.

Exh.: F. A. S., *42nd Exhibition of Early English Water-Colours and Drawings*, 1962 (61).

Lit.: W. Armstrong, *Memoir of Peter De Wint*, London, 1888, pl. 3; repr. *Connoisseur*, CXLIX, 602, April 1962, p. xxv.

The drawing is reproduced in Armstrong's *Memoir* under the title *Study of Trees*. The location, "near Lincoln," has probably been added by one of the later owners; the flatness of the landscape indeed suggests the surroundings of Lincoln. De Wint was very fond of Lincolnshire. He and the Hilton family owned a summer house near Lincoln, where De Wint spent the late summer months almost every year until 1846.

⁷ Harriet De Wint, *A Short Memoir of Peter De Wint and William Hilton*, R. A., 1900 (privately printed by Miss H. H. Tatlock, the artists's granddaughter).

Our drawing is characteristic of De Wint's style: he preferred horizontal compositions—perhaps he was influenced by Dutch landscapes—and constructed his paintings entirely in terms of color masses. In both these tendencies he had been early influenced by Girtin, whose drawings he greatly admired at Dr. Monro's house c. 1806. However, De Wint did not adopt Girtin's method of intricate, flickering interior design, and in his bold handling of color he went beyond his model. The almost "abstract" use of color, as the violet spots in the trees, suggests a date in the late 1830's or early 1840's.

De Wint was often reproached with being unable to paint skies, but this drawing shows his mastery in rendering a sunny, late-afternoon sky with very sparse means.

72 Dartmeet, Devonshire

Watercolor over pencil. 12 x 19¼ in. (350 x 462 mm.).

Inscribed in pencil, lower R.: 73.

70.118.23

Coll.: Vokins; Bentley; Walker's Gallery; bt. Agnew's, 1952; from whom purchased by donor, 1956.

Exh.: Agnew's, *23rd Annual Exhibition of Water-Colour Drawings*, 1956, 2nd edition (76).

In her memoir Mrs. De Wint tells that De Wint "... was very partial to river scenery. Rapid streams delighted him much, and the Wharfe, the Lowther, the *Dart*, and others were studied with the greatest intensity."⁸

Our drawing can probably be connected with the last excursion in De Wint's life. In September 1848 he visited his friend Mr. Champerknowne at Dartington House on the Dart, in South Devon. A little further north from Dartington House is the place called Dartmeet Bridge, possibly the location of this drawing. It may be a preliminary sketch for the more finished and detailed drawing, *On the Dart*, 1848,⁹ which represents the same rapids from a slightly different angle. Compared with the finished drawing, the sketch has much more expressive force. A view of *On the Dart* was exhibited at the Water Colour Society in 1849.¹⁰

Today, De Wint's outdoor sketches and studies are preferred to his more conventional, finished drawings made from his sketches during the winter and then exhibited at the Old Water Colour Society.

⁸ Quoted after Armstrong, *Memoir of Peter De Wint*, p. 30.

⁹ Repr. *ibid.*, pl. 21.

¹⁰ Identified tentatively by P. Rhodes, *Peter De Wint*, Reading Museum and Art Gallery, 1966 (38), with a watercolor in the Fitzwilliam Museum, Cambridge, PD-121-1950, which is very similar to the present drawing.

David COX 1783-1859

Born Deritend, Birmingham, 1783. 1798: apprenticed to the miniature painter Fieldler in Birmingham. 1800: employed in scene painting under De Maria at the Theatre Royal, Birmingham. 1804: resident in London. 1806: lessons from

John Varley, 1810-2: member and president of the Associated Artists in Water-Colour. 1812: member of the O. W. C. S., where exhibited most of his works. 1814: *A Treatise on Landscape Painting*. 1815: moved to Hereford; worked as a drawing teacher. 1816: *Progressive Lessons in Landscape*. 1820: *Views of the City of Bath*. 1825: *The Young Artist's Companion*. 1827: resident in London. 1841: moved to Harbourne, Birmingham. From 1844: annual journeys to Bettws-y-Coed, North Wales. Cox was one of the most prolific watercolor artists in England and an important member of the O. W. C. S. Died Harbourne, Birmingham, 1859.

73 The Hayfield

Watercolor, 13 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (353/4 x 580 mm.).

Signed in ink, lower L.: *David Cox. 1833.*

Coll.: John Platt; Mrs. G. P. St. George, Ledsham Hall; sold at Christie's, 1946, to Brigadier T. Robbins; rebought 1947; bt. Agnew's, July 1955; from whom purchased by donor, 1956.

Exh.: Whitworth Institute, Manchester, 1912 (146); Agnew's, 1924 (12); Agnew's, *83rd Annual Exhibition of Water-Colour Drawings*, 1956, 2nd edition (51).

Lit.: A. P. Oppé, *The Studio*, Special Number, 1924, p. 9, pl. xvii.

"The Hayfield" was one of Cox's favorite subjects, of which he executed many variations, not only in watercolor, but also in oil painting, which he took up in 1839. Our drawing is similar to a watercolor version of 1832.¹ It is characteristic of the middle period of Cox's work. After his return from Wales to London he gradually overcame his rather dry and conventional style influenced by Varley and, somewhat inspired by Constable in style as well as choice and interpretation of subjects, developed his characteristic method of building up a picture in bright colors with short, flickering brushstrokes laid one over the other. Cox was little concerned with exact forms and structures, but achieved great results in rendering weather effects and atmosphere. The Museum's large and highly finished drawing could be the one *Hayfield* that Solly² lists as exhibited at the Old Water Colour Society in 1833.

74 The Cornfield

Watercolor over pencil, laid down. 5 $\frac{1}{2}$ x 8 $\frac{7}{8}$ in. (138 x 226 mm.).

Inscribed in pen on *verso* (Cox's hand): *Mrs. Everitt.*

69.154.49

Coll.: Mrs. Everitt, Birmingham; James Orrock; Lady Lever Art Gallery, sold Christie's, 1958; Agnew's; from whom purchased by donor, 1959.

Exh.: Birmingham, 1890; Agnew's, *86th Annual Exhibition of Water-Colour Drawings*, 1959 (104).

¹ Birmingham Museum and Art Gallery, signed and dated 1832, 7 x 10 in., exh. Society of Painters in Water Colours, Birmingham, 1832; London, 1946, pl. 21. 1946, pl. 21.

² N. Neal Solly, *Memoir of the Life of David Cox*, London, 1873, p. 322.

The drawing is inscribed on the *verso* in Cox's own hand.³ *Mrs. Everitt*. She was the wife of his pupil and old friend Edward Everitt, an art supply dealer in Birmingham, and herself a close friend of Cox.

The Cornfield is another of Cox's stock subjects. The landscape in this version shows Hereford with its cathedral. A similar view with the two adjacent churches with spires is in the Bacon collection (622). On stylistic grounds the drawing can be dated to the later 1830's.

75 Harvesting in South Wales

Watercolor. 10 $\frac{1}{8}$ x 14 in. (257 x 355 mm.).

Signed in ink, lower L.: *David Cox*.

70.118.15

Coll.: Christie's, purchased May 1957; F. A. S.; from whom purchased by donor, 1958.

Exh.: F. A. S., *38th Exhibition of Early English Water-colours and Drawings*, 1958 (86).

From 1805 Cox went frequently to Wales, one of his favorite sketching areas.

The figure group on the left in this drawing is rendered similarly to a group in the watercolor, *Barden Tower, Yorkshire* (B. M.),⁴ which is dated 1836. The trees are also treated in the same cursory manner. This places our drawing in the same period. It probably belongs to a group of drawings that Cox executed on his journey to North and South Wales in the autumn of 1836. Their explicit "view" character is similar to Cox's work in Thomas Roscoe's *Wanderings and Excursions in South Wales* published 1837,⁵ but they were not contained therein.

76 Crossing the Moor

Watercolor and black chalk. 7 $\frac{3}{8}$ x 9 $\frac{1}{4}$ in. (193 x 248 mm.).

Signed in ink, lower L.: *David Cox, Sept. 1851*.

69.154.40

Coll.: Charles T. Jacoby; Lady Lever Art Gallery, sold Christie's, June 6, 1958; Agnew's; from whom purchased by donor, 1959.

Exh.: Nottingham, 1880; Birmingham, 1890 (247); Agnew's, *86th Annual Exhibition of Water-Colour Drawings*, 1959 (99).

This drawing dates from Cox's last period. After a severe illness in 1853 his physical abilities were gradually impaired, but he continued to work steadily. His style changed to darker, more somber colors, the brushwork is very loose and scribbly, and chalk is often added to the watercolor. Most contemporary critics dismissed the drawings of this time as too rough and messy, but today they are valued as his most forceful and impressive works.

³ The handwriting was identified by comparison with letters by Cox, reproduced in facsimile in Solly, *Memoir*.

⁴ Repr. *The Studio*, Special Number, Summer 1903, DC 31.

⁵ This book contained forty-eight engravings after designs by Cox, Fielding, De Wint and other artists.

Thomas CRESWICK 1811-1869

Born Sheffield, 1811. Studied under J. V. Barber at Birmingham. 1828: settled in London. Exhibited first landscapes of Wales and Ireland mainly in oil, then views of Northern England. 1842: A. R. A. 1851: R. A. A minor painter of rather sentimental landscape, but drawings competent, with a wide viewpoint but occasional finickiness of touch, not unlike A. V. Copley Fielding. Insisted on outdoor sketching as basis for finished studio works. Died London, 1869.

77 **Landscape with Cattle and a Wide Valley**

Watercolor over pencil. $8\frac{3}{4} \times 12\frac{7}{16}$ in. (224 x 314 mm.).

Signed in ink, lower R.: *Thomas Creswick 1846*.

71.153.50

Coll.: Agnew's (?) ; from whom purchased by donor, 1962.

Creswick's exhibited oils cannot generally be identified with a particular locality. The broad sweep and broken washes of our sheet can be compared to the earlier landscapes of Robert Hills (66-7), but Creswick's scene recedes layer by layer, and the sparkle is achieved by isolated painted accents rather than by a complete absorption in atmospheric depth.

Anthony Vandyke Copley FIELDING 1787-1855

Born East Sowerby, Yorkshire, 1787. 1803: family moved to the Lake District; under supervision of his father he began drawing lake subjects. 1809: moved to London. Taught by John Varley. 1810: Associate of O. W. C. S. 1812: Member, O. W. C. S. 1813: married Varley's sister-in-law. 1817: Treasurer, O. W. C. S. 1818: Secretary, O. W. C. S. 1829: moved to Brighton, where the South Downs provided a third type of subject matter. 1831: President, O. W. C. S. Moved to Sandgate; produced large number of landscapes and seascapes; exhibited at O. W. C. S. each year. Fell into a cliché-ridden style based on Girtin, Turner and Varley, which found instant favor with the new art-buying public. Died Worthing, 1855.

78 **Culver Cliff from Bembridge**

Watercolor and brown ink, laid down. $16\frac{1}{4} \times 23$ in. (414 x 585 mm.).

Signed and dated in ink, lower L.: *Copley Fielding 1847*.

71.153.25

Coll.: Agnew's; from whom purchased by donor, 1959.

Exh.: O. W. C. S., 1847 (302); Agnew's *38th Annual Exhibition of Water-Colours and Drawings*, 1959, 2nd edition (89).

Lit.: Repr., *Connoisseur*, CXLIV, 580, Nov. 1959, p. 93, fig. 3.

This is a drawing from Fielding's second phase of subjects: the sea. Ruskin states, "had he (Fielding) painted five instead of five hundred such, and gone on to other sources of beauty, he might, there be little doubt, have been one of our greatest artists."¹ This type of work shows his dexterity in handling atmosphere, but there is not much feeling in the brushwork. As in many of his other drawings, colors were developed into a formula of mechanical similarities.

79 Cissbury Hill on the Downs near Worthing

Watercolor and body color over pencil. 16¼ x 22¾ in. (413 x 578 mm.).

Signed in ink, lower L.: *Copley Fielding 1847*; inscribed on *verso* (two recent hands): *Cisbury Hill the Downs near Worthing* and *Firle Beacon*.

69.154.46

Coll.: Agnew's, from whom purchased by donor, 1957.

This is probably a view of Cissbury Hill on the Downs, the site of ancient earth-works, a subject which occurs a number of times in Fielding's exhibited work, but it has also been called Firle Beacon. *A Valley in the Sussex Downs between Chantonbury and Cissbury Hills* was exhibited at the Old Water Colour Society, 1848 (38). The present drawing displays the similarities in Fielding's Downs subjects: abundant earth colors; a steaming, gleaming mist rising up to engulf the blue sky; an ordinary day with a herd of sheep and maybe a shepherd or two to introduce a human element. The public preferred Fielding's smooth, flattering method; most of his drawings were the first to be sold at the Society's exhibitions.

¹ Ruskin, *Modern Painters*, Part II, Section III, Chapter IV, Paragraph 9, pp. 248-9.

James HOLLAND 1800-1870

Born Burslem (the famous pottery town), 1800. Began painting flowers on pottery in the family business. 1819: to London; perfected flower drawings, which were exhibited at the R. A. 1831: went to France; undertook architectural studies. 1835: made an associate of the O. W. C. S.; began to travel extensively; went to Portugal to complete drawings for *Heath's Annual*; visited Venice. 1843: resigned from O. W. C. S. to devote his time to oil painting with hopes of entering the R. A. 1856: reinstated in the O. W. C. S. 1857: full member, O. W. C. S.; to Venice again; this city became a recurrent theme in his work. Died 1870.

80 Near Marlow

Watercolor over black chalk. $9\frac{3}{4} \times 13\frac{1}{16}$ in. (248 x 348 mm.).

Signed and dated in pencil along R. edge, center: *JH Near Marlow June 5.46—*.
69.154.56

Coll.: F. A. S.; from whom purchased by donor, 1958.

Exh.: F. A. S., *38th Annual Exhibition of Early English Water-colours and Drawings*, 1958 (72).

Holland's art displays a keen eye for composition. Most of his exhibited works are precise and well-finished, like Fielding's for the public buyer in some ways. However, Holland's private work is totally instinctive, with a quick brush and an impulsive but sure sketchiness. This particular drawing presents the Holland art which was seldom exhibited. Here he breaks from his much-used theme of city grandeur (particularly as in Venice) to offer a simple picture of the English countryside. Marlow is on the Thames between Maidenhead and Reading.

Edmund Morison WIMPERIS 1835-1900

Born Chester, 1835. Training as wood-engraver in the studio of Mason Jackson, London. Studied book illustration under Birket Foster. Worked as illustrator for the *Illustrated London News* and other publications. From 1859: exhibited watercolors; influenced by Cox and Collier. 1873: Associate of the Royal Institute (New Water Colour Society). 1875: Member, Royal Institute. 1895: Vice-President, Royal Institute.

81 A Moorland with Sheep

Watercolor over black chalk. $8\frac{3}{4} \times 13\frac{5}{16}$ in. (222 x 338/40 mm.).

Signed in ink, lower R.: *EMW—76*.

71.153.20

Coll.: Sotheby's (anonymous vendor); bt. Agnew's, Feb. 29, 1968; from whom purchased by donor, 1968.

Wimperis had been a wood-engraver and illustrator before he took up watercolor drawing. In his first attempts he used color rather timidly and clung to his detailed engraver's style, but from c. 1870 he began to put down his brushwork more freely, employing brighter colors. *A Moorland with Sheep* dates from this period, a time when he was sketching outdoors beside his friend and mentor Thomas Collier. In reaction against the over-refined, highly finished watercolor technique of the Pre-Raphaelites, Collier had reverted to drawing after nature,

taking Constable, Cox and De Wint as models. The influence of Cox is visible in the brushwork of Wimperis's drawing, as well as in the general conception. The execution of the trees in the background is reminiscent of De Wint. Wimperis achieved fine, harmonious drawings, but failed to go beyond his models.

John LINNELL 1792-1882

Born London, 1792. Made copies after Morland at an early age. Studied with Mulready and William Hunt under John Varley, who encouraged his realistic manner. From 1805: at the R. A. Schools and home of Dr. Monro. 1807-81: exhibited at R. A. as an oil painter, but without attaining membership. 1812-20: member, O. W. C. S. Painted portraits, landscapes, biblical subjects, portrait miniatures and produced prints; produced watercolor views for engraving. From 1818: friend and patron of William Blake. 1824: introduces Blake to Samuel Palmer. 1838: Palmer marries Linnell's daughter. Later, more imaginary landscapes influenced by Palmer. Died Redhill, Surrey, 1882.

82 The Great Fire, Thames Street

Pen, brown ink, brown wash and black chalk; watermark: O & P over 1806. 7¼ x 8 in. (185 x 203 mm.) (irregular).

Signed and inscribed in ink, lower L.: *J. Linnell/Great Fire Thames Street.*

71.153.7

Coll.: Agnew's; from whom purchased by donor, 1970.

This is an early naturalistic study, probably a page from a sketchbook. Upper and Lower Thames Street run along the line of the mediaeval river wall of London. It is—and was in Linnell's time—an area of warehouses and wharfs, wholesalers in furs and skins, wine merchants and paper makers, a likely place for fires.

Linnell's master, John Varley, had encouraged his pupils to go out along the Thames and make sketches on the spot, a habit which Linnell in turn was to impress upon Samuel Palmer. A number of Linnell's early, naturalistic paintings and drawings made around London exist: *Studies of an arch of Westminster Bridge*, dated 1807;¹ *Kensington Gravel Pit*, 1811/12 (Tate Gallery);² *Paddington*, 1811 (Prof. Lawrence Gowing);³ *Primrose Hill*, 1811 (Fitzwilliam Museum, Cambridge).⁴ The present work is even more immediate. Undoubtedly, Linnell rushed out to the fire and did it on the spot, very much as Turner had done with the 1792 burning of the Pantheon, Oxford Street, and was to do with the burning of the Houses of Parliament in 1834.

Samuel PALMER 1805-1881

Born Surrey Square, London, 1805. At age fourteen exhibited two landscapes at the British Gallery and three at the R. A. Earliest watercolors influenced by Turner. 1822: met John Linnell, who was to introduce Palmer to Mulready, Lawrence and Varley, to the world of early masters of Flemish and German art. 1824: Linnell introduced him to William Blake. Blake's genius intensified Palmer's experience of landscape. 1824-30: in the company of like-minded disciples of Blake who called themselves "The Ancients" (Edward Calvert, Francis Finch, John Linnell and George Richmond); group based on Shoreham, near Sevenoaks, Kent; produced a series of watercolors and drawings of glowing visionary landscapes for which he is best known today. Later works less powerfully charged but no less competent. 1837: returned to London. 1838: married Linnell's daughter; toured France and Italy for two years. Later landscapes and prints (also a member of the Etching Club) generally somewhat idealized and more in the mainstream of Victorian art. Died Redhill, Surrey, 1881.

83 Near Underriver, Sevenoaks, Kent

Watercolor with pen and bistre. $10\frac{3}{4} \times 15\frac{1}{8}$ in. (272 x 384 mm.).

69.154.13

Coll.: Bryan H. Palmer, 1926; F. A. S.; from whom purchased by donor, 1958.

Exh.: V. & A., *Exhibition of Drawings and Woodcuts by Samuel Palmer and other Disciples of William Blake*, 1926 (95), repr. pl. xiii. F. A. S., *39th Exhibition of Early English Water-colours and Drawings*, 1959 (103).

A. H. Palmer discussed this particular work of his father's in the 1926 catalogue (cited above): it "is from the period of Grove Street, Lisson Grove, between the Italian and Kensington periods (1839-48). This is an excellent example of that transition stage in colour and sometimes in subject." In the middle ground of the drawing, among the trees, sits the "great house" in which his friend George Richmond was lodging. This work is a more subtle variation of a robust earlier drawing done during his Shoreham period. A similar view of Sevenoaks, Kent, is in the Mellon Collection (4234).

¹ Black chalk, $5 \times 6\frac{1}{4}$ in., exh. Colnaghi, *English Paintings, Drawings and Prints*, 1971 (132).

² Oil, 28×42 in., exh. Norwich and V. & A., *A Decade of English Naturalism, 1810-1820*, 1969-70 (31).

³ Watercolor, $4\frac{1}{8} \times 5\frac{3}{4}$ in., exhibited Norwich and V. & A., *A Decade of English Naturalism, 1810-1820* (32).

⁴ Brown ink and wash, $15\frac{5}{8} \times 26\frac{1}{4}$ in., PD. 16-1970.

John Sell COTMAN 1782-1842

Born Norwich, 1782. 1798: travelled to London; colored aquatints for Rudolf Ackerman's Repository of Arts. 1799: left Ackerman's; spent the summer with Dr. Monro, whom he seems to have met previously. 1800: exhibited at R. A.;

won the "larger Silver Palette" of the Society for the Encouragement of Arts, Manufacture and Commerce, for his drawing of a mill; portrait drawings in Bristol. 1800-1: toured Wales; possibly working with Girtin in Conway in July 1800. 1801: became a member of the drawing society founded by Girtin. 1806: settled in Norwich; joined the Norwich Society of Artists. 1810 or 1812: moved to Yarmouth to teach and provide architectural landscape drawings for his patron Dawson Turner. 1817, 1818, 1820: sent by Turner to Normandy to do architectural drawings. 1823: returned to Norwich; experimented with oil painting; oil-like developments in watercolor. 1834: drawing master of King's College School, London. Died London, 1842.

84 Vale of Llanrwst, Denbighshire

Watercolor and pencil. $7\frac{7}{8} \times 12\frac{1}{2}$ in. (200 x 318 mm.).

70.118.14

Coll.: Walker's Galleries; from whom purchased by donor, 1958.

Vale of Llanrwst was probably painted from a sketch made on Cotman's first trip to Wales in 1800. Its original, muted blue-green tone (now faded to brown) and its dependence on Girtin in the handling of the watercolor suggest a date of 1801 or 1802. At this time Cotman may actually have worked briefly alongside Girtin in Wales; in any event, he was then much influenced by Girtin's pictures, which he would have known from London and from his contact with the circle of Dr. Munro.

85 A View in Conway

Watercolor and pencil. $9\frac{3}{4} \times 11\frac{1}{4}$ in. (248 x 286 mm.).

In brown ink on *verso*, center: *By J. S. Cotman/Bot by H. W. Wood/in 1815*; inscribed in a modern hand in pencil on *verso*, top: *A View in Conway North Wales J S Cotman*.

71.153.21

Coll.: The Artist; from whom purchased by H. W. Wood, 1815; Walker's Galleries; from whom purchased by donor, 1958.

Although Cotman visited Conway in July 1800, it is not certain that this picture dates from that trip. The watercolor has faded considerably from a much bluer-greener tone. Cotman was using this color scheme when he painted Saint Mary Redcliffe (B. M.) in about 1800-1. This picture seems to date from the same period.

The subdued colors, as well as the rather spotty touch, indicate Cotman's initial borrowings from Girtin. The flattening of areas of light and shadow, suggested in passages of the roof and eaves, may also derive from Girtin; it hints at the patterning of light and shadow that was to be used so strongly in the Greta Bridge pictures of 1804.

86 Farm Buildings at Diss, Norfolk

Watercolor over pencil. 10 $\frac{3}{8}$ x 7 in. (264 x 179 mm.).

Signed in ink, lower L.: 321 JS Cotman.

69.154.35

Coll.: J. R. Cookson; Leger Galleries; from whom purchased by donor, 1957.

The broad, flat forms of *Farm Buildings* suggest a date sometime after the Greta Bridge pictures of 1805. The picture was probably completed by 1809, since the number in the signature seems to indicate that it was among the initial works in Cotman's "Circulating Collection of Drawings." These drawings, which eventually comprised more than four thousand, were numbered chronologically and used for teaching and copying purposes; the original group of six hundred was launched in July 1809. Occasionally, as earlier pictures became damaged or disappeared, Cotman would replace them with later pictures, but retain the original number; thus an early number alone is not sufficient proof of an early date.¹ Stylistic evidence in this case does support a date of 1805-9.

There is, however, another drawing numbered 321 in the Ipswich Museum and Art Gallery: a pencil drawing of the round tower of the church at Fishley, Norfolk. This is the only known case where two drawings exist with the same number. Cotman may have mislaid this or the Providence number.²

There is also another identical version of the present drawing, but with the figure and dog in the foreground replaced by pigs. It is inscribed *Diss, Norfolk* and numbered 641 (B. M.).³

87 Rochester Castle

Watercolor in flour paste medium, pencil, pen and red-brown ink. 8 $\frac{3}{8}$ x 12 $\frac{1}{8}$ in. (214 x 310 mm.).

69.154.7

Coll.: J. P. Heseltine; Palser Gallery; R. F. Goldschmidt; Sir George F. Davies; Agnew's; from whom purchased by donor, 1957.

Exh.: Norwich Art Circle Exhibition, 1888; Whitworth Institute, Manchester, 1937; Agnew's, *84th Annual Exhibition of Water-Colour Drawings*, 1957, 2nd edition (41).

Lit.: W. F. Dickes, *The Norwich School of Painting*, London, 1905, p. 370; *Connoisseur*, XCVI, Oct. 1935, repr. in advertisement section as belonging to Palser Gallery.

Cotman is known to have visited Rochester in 1825 and 1839⁴ although the closeness of that city to London suggests that he may have sketched there at other times. The picture describes Rochester Castle, with Rochester Cathedral to the left, although Cotman has changed the underlying pencil sketch, increasing the number of windows. The intense blues and oranges in the picture are the result of experiments with a flour paste medium that Cotman was making around 1830 in Norwich.⁵ The colors produced in this way are brighter and more opaque than

¹ Sydney D. Kitson, *The Life of John Sell Cotman*, London, 1937, p. 131.

² Information kindly supplied by Dr. M. Rajnai, Keeper of Art of the Norwich Castle Museum.

³ B. M. inv. no. 1902-5-14-259: information kindly supplied by Dr. Rajnai.

⁴ Kitson, *John Sell Cotman*, pp. 262 and 338.

⁵ *Ibid.*, p. 348.

regular watercolors, although they still allow the paper to show through. After 1835, Cotman again experimented with this medium, using it more thickly to provide texture as well as greater opacity. *Rochester Castle* is undated, but a very similar work, *Castle on a Hill*⁶ has Cotman's signature and the date 1830. The composition, colors and use of red-brown ink in the architecture correspond closely to *Rochester Castle*, although the subject is a different monument. A *Rochester Castle* was sold in lot 84 at Christie's, May 18-19, 1843, in the sale of drawings and paintings belonging to Cotman at the time of his death. There is a similar view of Rochester Castle in the British Museum.

88 Llyn Ogwen

Watercolor in flour paste medium. 6¾ x 9½ in. (160 x 240 mm.).

70.118.13

Coll.: J. Staats Forbes; Sir Hickman Bacon; Agnew's; from whom purchased by donor, 1968.

Exh.: Ferens Art Gallery, Kingston-Upon-Hull, Jan. 1938; Arts Council, Manchester, etc., *English Watercolours from the Hickman Bacon Collection*, 1948; Agnew's, *95th Annual Exhibition of Water-Colours and Drawings*, 1968 (99).

Lit.: A. P. Oppé, *Watercolour Drawings of John Sell Cotman*, London, 1923, pl. xv, in color as *Lake in Wales*.

Cotman originally visited Llyn Ogwen, North Wales, in the summer of 1802 with Paul Sandby Munn. In 1803 he painted a watercolor of the lake which is now in the collection of Mr. George Goyder. In 1823-4 he painted two more versions of the scene, of which one is in the Walker Art Gallery and a replica or study in the Leeds City Art Gallery. Our version probably dates from the late 1830's, possibly 1837-9, when Cotman was again using his flour paste watercolor medium⁷ and experimenting with new effects of texture. The mixture dried more slowly than plain watercolor and was somewhat thicker. Cotman dragged a dry hog's-hair brush through the tacky pigment to create the patterned effect in the mountains.

⁶ Repr. A. P. Oppé, *Watercolour Drawings of John Sell Cotman*, London, 1923, p. xvii.

⁷ Kitson, *John Sell Cotman*, p. 348.

Miles Edmund COTMAN 1810-1858

Born Yarmouth, 1810 (eldest son of John Sell Cotman). Exhibited his first drawing at the age of thirteen with the Norwich Society. 1834: took over his father's Norwich teaching duties when the elder Cotman left for London. 1835: joined his father in London; assisted him at King's College School. 1836: appointed Assistant Drawing Master, King's College School. 1846: published eleven etchings. 1852: returned to Norwich. Died Norwich, 1858.

89 **Bishop's Bridge, Norwich**

Watercolor. $6\frac{3}{4} \times 9\frac{3}{4}$ in. (170 x 247 mm.).

Signed in ink, lower R.: *M E Cotman*.

71.153.40

Coll.: Bulwer Collection; Walker's Galleries; from whom purchased by donor, 1959.

Exh.: Walker's Galleries, *55th Annual Exhibition of Early English Watercolours*, 1959.

Letters in the British Museum from Miles Edmund Cotman to his father and brother indicate that he sold several small pictures of Norfolk architecture and antiquities to the Reverend James Bulwer in 1834 and 1840, and also possibly in 1846.¹ Bulwer had been collecting such pictures for quite some time, and his collection included many works by the elder Cotman. *Bishop's Bridge* probably dates from 1838-40, when the bulk of these pictures were done.

¹ C. F. Bell, "Miles Edmund Cotman," *Walker's Quarterly*, 21, 1926.

Henry BRIGHT 1814-1873

Born Saxmundham, Suffolk, 1814. Trained as a chemist, becoming dispenser at the Norwich Hospital. Employer in Norwich, Paul Squire, seems to have introduced him to John Sell Cotman and John Berney Crome. 1836: left Norwich for London to exhibit watercolors at the British Institution, the R. A. and the New Water Colour Society. Popular and successful teacher while in London, publishing several "Drawing Books." Travelled in England and Wales, and on the Continent. 1848: moved to Ealing. Died Ipswich, 1873.

90 **The Gypsy Encampment**

Watercolor, brown ink and body color. $7\frac{1}{8} \times 13\frac{3}{4}$ in. (180 x 350 mm.).

Signed and inscribed in pencil on *verso*, center: *At Oxford Suffolk/H. Bright*.

71.153.19

Coll.: Agnew's; from whom purchased by donor, 1962.

Exh.: Norwich Castle Museum, *Exhibition of Norwich School Pictures*, 1927 (133); Agnew's, *89th Annual Exhibition of Water-Colours and Drawings*, 1962.

The Gypsy Encampment, although undated, can tentatively be attributed to the period 1836-41 on the basis of its affinities to two dated pictures by Bright. A similar composition, with the very low horizon, flat, broad foreground and faintly articulated sky, is found in *Low Tide*, signed and dated 1841, in the Victoria and Albert Museum. The handling of the figures, as well as the general composition, are comparable to *Beach Scene*, signed and dated 1836.¹

91 Before the Storm

Black chalk, brown ink, blue, gray and brown washes. $8\frac{1}{4} \times 11\frac{1}{4}$ in. (209 x 285 mm.).

71.153.41

Coll.: Agnew's; from whom purchased by donor, 1966.

Exh.: Agnew's, *93rd Annual Exhibition of Water-Colours and Drawings*, 1966 (144).

Before the Storm shows Bright's mature technique of mixed media, influenced no doubt by Turner. He has combined chalk, watercolor and ink in a picture that seems to have more in common with oil painting than the watercolors used in *The Gypsy Encampment*. The velvety black mist on the far side of the bay is black chalk; the white highlights are scratched into the paper with a knife or razor. Over the softer watercolor washes, he has suggested trees and rocky foreground with broad, calligraphic strokes of brown ink.

¹ Repr. Harold A. E. Day, *East Anglian Painters*, Eastbourne, 1968-9, V, II, p. 224.

John MIDDLETON 1827-1856

Born Norwich, 1827. Studied with John Berney Crome, later with Henry Bright. 1847: moved to London; exhibited at the R. A. and British Institution. 1852: published *Nine Etchings of John Middleton*. Died 1856.

92 Group of Trees, with Distant View of Town

Pencil with some watercolor. $8\frac{1}{2} \times 16\frac{5}{8}$ in. (215 x 423 mm.).

Inscribed in pencil over trees, L.: *In Strong Shadow*; inscribed in pencil along L. edge, center: *light shining Through Trees*.

71.153.45

Coll.: F. A. S.; from whom purchased by donor, 1964.

Exh.: F. A. S., *44th Exhibition of Early English Water-Colours and Drawings*, 1964 (69).

This unfinished sheet gives an indication of the procedures followed by many of the watercolor artists of the first half of the nineteenth century. A pencil sketch was developed, probably at the site, and colored from memory later, in the studio. In this case, Middleton has written notes on the picture, indicating that it was to be finished some time after the original sitting. The artist finished the drawing by filling in the broad areas of color first and working the details up from there. The sketch may represent a distant view of Windsor.

Thomas CHURCHYARD 1798-1865

Born Suffolk, 1798. Lawyer in Suffolk and amateur artist. 1829: exhibited at Norwich. 1831: exhibited at the R. A. Lived in Woodbridge; influenced by East Anglian artists, mainly Crome, Constable and George Frost. Died 1865.

93 **A Hedgerow**

Watercolor and pencil; watermark: WHA/18/. 6½ x 9⅞ in. (163 x 246 mm.).

71.153.38

Coll.: Agnew's; from whom purchased by donor, 1968.

Churchyard was one of the earliest admirers and collectors of the Norwich School, although his own work seems more closely related to that of John Constable, whom he also collected and copied.

Here, Churchyard's clear, bright colors, positive use of distinct brushstrokes to build a loose, shimmery sense of foliage and casual subject are reminiscent of studies by Constable, although Churchyard seems to have meant his works to be self-sufficient pictures rather than records for later, more finished paintings. A friend described his methods in a letter: "He will dash you off slight and careless sketches by the dozen, or score, but for touching and retouching, or finishing, that is quite another affair, and has to wait, if ever it be done at all."¹ The treatment of the foliage in the present drawing may be compared to *Trees by the River Deben* and *The Moored Barge* (both B. M.).²

¹ Bernard Barton (1784-1849) to W. B. Donne, April 29, 1847, quoted in D. Thomas, *Thomas Churchyard of Woodbridge*, Chislehurst, Kent, 1966, p. 8.

² Repr. *ibid.*, pls. 60 and 17.

Samuel JACKSON 1794-1869

Born Bristol, 1794. Studied under Francis Danby while the latter was in Bristol. Exhibited almost exclusively at the O. W. C. S. 1823: associate of the O. W. C. S. Toured England and Wales. 1827: travelled to the West Indies. 1854, 1858: travelled to Switzerland and Egypt. Died 1869.

94 **Entrance to Cheddar Cliffs, Somerset**

Watercolor, brown ink and blue wash. 9¼ x 7½ in. (235 x 191 mm.).

Signed in ink, lower R.: *S. Jackson*.

71.153.30

Coll.: Walker's Galleries, from whom purchased by donor, 1959.

Exh.: Walker's Galleries, *55th Annual Exhibition of Early English Water-colours*, 1959.

Lit.: *The Times* (London), June 4, 1959.

Samuel Jackson, with William James Müller, was a founding member of what might be called the Bristol School. Like their counterparts in Norwich, these artists painted extensively in their home county, recording the area's natural and architectural monuments. *Entrance to Cheddar Cliffs* combines the pervasive blue washes of the eighteenth century watercolorists with an interest in the effects of scrubbing and scratching, the most frequently used of the techniques employed by nineteenth century artists to expand the range of watercolor painting. The tamed view of nature owes less to Turner and Danby and more to the reproductions in David Cox's *A Treatise on Landscape Painting and Effect*, 1813.

95 Cheddar High Cliffs, Looking Down

Watercolor, brown ink and blue wash. 9½ x 7½ in. (238 x 191 mm.).

Signed in ink, lower R.: *S Jackson*.

71.153.31

Coll.: Walker's Galleries; from whom purchased by donor, 1959.

Exh.: Walker's Galleries, *55th Annual Exhibition of Early English Water-colours*, 1959.

Lit.: *The Times* (London), June 4, 1959.

The pendant to *Entrance to Cheddar Cliffs, Somerset*. Some hint of Turner's art, which also influenced Francis Danby, can be felt in the exaggerated cliffs and the texture with which they are painted.

James Baker PYNE 1800-1870

Born Bristol, 1800. Articled to an attorney, but abandoned law for painting. Self-taught as an artist. Lived and worked in Bristol, where W. J. Müller was his apprentice. 1835: moved to London. Member of Society of British Artists. Worked in oil and watercolor. Travelled on the Continent, but also produced views of English scenery, including a series of the English Lakes which were lithographed. His technique of using body color carried on by W. J. Müller. Eclectic art reflects the influence of Turner; his lesser version of Turner's art was sometimes preferred in his own day. Died London, 1870.

96 Off Portsmouth

Watercolor heightened with white, body color, pen and brown ink. 10⅞ x 14¾ in. (260 x 375 mm.).

Signed in brown ink, lower R.: *I.B.PYNE.37*.

69.154.51

Coll.: Walker's Galleries; from whom purchased by donor, 1959.

Exh.: Walker's, *55th Annual Exhibition of Early English Watercolors*, 1959 (92); Newport Art Association, 1961, 1969; George Washington University Library, Washington D. C., *English Water-Colors and Drawings of the Eighteenth and Nineteenth Centuries*, travelled by the Smithsonian Institution, 1962-4 (38).

Pyne was fond of marine subjects. *Off Portsmouth*, with its strong coloring, is a typical example of his work. Around 1836-7 Pyne produced a series of harbor views, perhaps to emulate Turner, to which our drawing belongs. Others in this series are *Shoreham, Sussex*, 1836 (Toledo Museum of Art), and *Folkestone* (with Sabin, 1952).

97 Kingston Harbor, Jamaica

Watercolor heightened with white over some pencil. $12\frac{3}{8} \times 18\frac{3}{16}$ in. (302 x 465 mm.).

Signed in brown ink, lower R.: *J. B. Pyne*.

70.118.38

Coll.: F. A. S.; from whom purchased by donor, 1962.

Exh.: F. A. S., *42nd Exhibition of Early English Water-Colours and Drawings*, 1962 (43).

Pyne is known to have travelled in Italy and elsewhere on the Continent, but there is no record of a trip to Jamaica. Even so, this is a plausible view of Kingston Harbor. Kingston is on the southern coast of Jamaica, ringed by mountains, and the harbor itself is nearly enclosed by two curving necks of land. This view may be from the northwest or the northeast, looking out to sea. Jamaica was a British Colony, and consequently of interest to loyal subjects everywhere. If Pyne did not in fact travel to the island, he could easily have seen a sketch or photograph of the harbor, or perhaps simply read a description (the view is general enough to entertain such a notion), which he subsequently rendered in watercolor. The handling can be compared with the work of W. J. Müller, his pupil.

William James MÜLLER 1812-1845

Born Bristol, 1812. Began his study of art by making careful drawings of museum specimens for various lecturers (father was curator of the Bristol Museum). 1827: apprenticed to J. B. Pyne; left after two years. 1830: met the Reverend James Bulwer, collector of pictures of Norfolk, who allowed him to borrow and copy pictures by John Sell Cotman. 1831: spent two months in Norfolk and Suffolk studying landscape. 1832: helped to found a sketching club in Bristol that included Samuel Jackson. 1833: he and Jackson took a walking tour of Wales. 1834: toured Germany, Switzerland and Italy. 1838: toured Greece and

Egypt. 1840: visited France. 1841: published a series of lithographs of French historical pictures, *The Age of Francis I in France*. 1843-4: expedition to Lycia. Reputation founded on oils and drawings of Middle Eastern scenes. Died 1845.

98 Compton Dando, near Bristol

Watercolor and body color heightened with white. $19\frac{1}{2} \times 13\frac{7}{8}$ in. (495 x 352 mm.).

69.154.14

Coll.: Agnew's; from whom purchased by donor, 1960.

Exh.: Agnew's, *87th Annual Exhibition of Water-Colour Drawings*, 1960, 2nd edition (125).

A sketching companion described Müller's materials in 1837: "A folio (half imperial)¹ with tin rim, Harding's paper, colour box of dry colour cakes, common camel-hair brushes, lead pencil, and a small bottle of chalk, prepared by himself were the materials he carried."² He often used both body color and tinted paper "to introduce a few of the qualities of oil into water."³ In his attitude to producing a "finished sketch" he continued the impressionistic tendencies of Constable and Cox, but his drawings can also be compared to De Wint for their breadth and to Bonington for their precision of touch.

Compton Dando, identified by an old inscription, is very close to Bristol. The present drawing probably dates from the period 1842-4 in view of the maturity of its style. It could be compared with *The Salmon Trap, Dolwyddelan, Wales*, signed and dated 1842,⁴ and *On the East Lyn, Lynmouth, Devon*, signed and dated 1844.⁵

¹ Imperial paper measures 30 x 22 in., thus half imperial is approximately the size of the present drawing.

² John Harrison, Bristol surgeon, quoted in Hardie, III, p. 58.

³ Letter from Müller to W. Roberts, 1841, quoted in Hardie, III, p. 60.

⁴ $19\frac{1}{2} \times 14\frac{1}{2}$ in., Courtauld Institute, London.

⁵ $18\frac{1}{2} \times 11\frac{3}{4}$ in., with F. A. S. in 1970.

Thomas Miles RICHARDSON, Sr. 1784-1848

Born Ballast Hills, Newcastle-on-Tyne, 1784. Apprenticed to an engraver. 1806: succeeded his father as a master at St. Andrew's Grammar School. From 1813: active as a professional painter in oils and watercolor, mostly of landscape; exhibited at the R. A. and Old and New Water Colour Societies. 1831: founded the Newcastle Water Colour Society. Also active as an engraver, etcher and lithographer. Landscapes, mainly of scenes in the North of England, earned him a wide popularity, but were rather eclectic. Died Newcastle, 1848.

99 Prudhoe Castle from Corbridge

Watercolor and body color with some pencil heightened with white on blue paper. $7\frac{3}{16} \times 11\frac{1}{4}$ in. (182 x 285 mm.).

71.153.17

Coll.: Agnew's; from whom purchased by donor, 1969.

Prudhoe Castle is in Northumberland on the River Tyne, eleven miles west of Newcastle, where Richardson lived. The spaciousness of view of watercolorists during the 1830's and 1840's ultimately depended on the example of Girtin and Turner. Turner's engraved views of Yorkshire, for instance, provided examples of a high viewpoint (49). Richardson's meticulous manner is less all-embracing, and his use of colored papers and highlights of white body color to break up the surface is more straightforward than Turner's. His work has something of the precise drawing of T. S. Boys.

Myles Birket FOSTER 1825-1899

Born North Shields, 1825. 1830: moved to London. Apprenticed to Peter Landells, a prominent wood engraver who sometimes sent Foster into the country for topical scenes and current events. 1846: Foster left Landells to work on his own, doing book illustrations and a series of landscape and rustic scenes for the *Illustrated London News*; best known as an illustrator. By 1859: abandoned wood engraving and was working full-time in watercolor. Prolific exhibitor at the O. W. C. S. Died Weybridge, 1899.

100 **Brading, Isle of Wight**

Watercolor heightened with white. $7\frac{1}{16} \times 11\frac{3}{4}$ in. (196 x 299 mm.) (sheet). Signed in ink, lower R.: monogram BF. Inscribed in ink below signature: *Nr Brading, I of W.*

71.153.34

Coll.: F. A. S.; from whom purchased by donor, 1966.

Although not as cloying as many of his book illustrations, *Brading, Isle of Wight* still retains that pretty quality reminiscent of a greeting card. Yet, in spite of the almost flowery touch of surface detail, the compositional elements of *Brading* are sound. Foster was an extremely accomplished craftsman. As a wood engraver he was used to working on a hard, white ground. This may have moved him to adopt William Hunt's method of first laying down a ground of Chinese white mixed with a liberal amount of gum. An unusual brilliance of hue could be obtained by covering this ground with pure color. The Providence drawing, although faded, is undeniably cheery in its coloring.

Brading is a small town in the eastern part of the Isle of Wight. In 1863 Foster built a house in Whitley, near Godalming, a market town some thirty-four miles southwest of London and forty miles northeast of the Isle of Wight. In a list of watercolors shown at the Royal Society of Painters, Foster's Wight scenes

fall into two main groups: those of the early 1860's and of c. 1890-5.¹ Quite possibly the Brading drawing belongs to one of these periods.

The margins of the drawing are pencilled in, measuring exactly $7\frac{1}{2} \times 11\frac{1}{2}$ inches. This desire for a specific size might indicate that Foster intended *Brading* as an illustration.

¹ H. M. Cundall, *Birket Foster*, London, 1906, pp. 201-7.

Thomas Shotter BOYS 1803-1874

Born Pentonville, Islington, 1803. Articled to George Cooke at age fourteen as an engraver; soon became very proficient in this field. 1825: began working in Paris for various French publishers; met Richard Parkes Bonington, who apparently persuaded Boys to put aside engraving and turn to watercolors. Became involved in lithography. 1839: published his *Picturesque Architecture in Paris, Ghent, Antwerp, and Rouen*, containing twenty-six full-color litho plates; multiple color printing was a new field in which Boys excelled. 1824: produced *Original Views of London As It Is*. Did reproductions for Ruskin. 1832-73: exhibited his watercolors at the New Water Colour Society (Royal Institute). 1841: became a member of the Royal Institute. Outlived his popularity. Died St. John's Wood, London, 1874.

101 Fishing Boats

Watercolor with Indian ink and pen. $6\frac{1}{4} \times 8\frac{1}{16}$ in. (158 x 227 mm.).

Signed in ink, lower L.: *T. Boys*.

71.153.8

Coll.: Agnew's; from whom purchased by donor, 1957.

The influence of Bonington's seascapes can be seen in the precise touches and accents of the boats, but there is a looser effect of atmosphere. The contrasting of stormy light against a light sail and of dark sails against a light horizon ultimately comes from Turner and the Dutch marine artists. The present drawing probably dates from the 1830's, although dating watercolors by Boys is difficult because of his habit of producing later versions of earlier works and of making copies after Bonington.

102 Orleans House, Twickenham (from the Ferry)

Watercolor and body color over pencil. $6\frac{1}{8} \times 9\frac{5}{8}$ (155 x 244 mm.).

71.153.35

Coll.: Agnew's; from whom purchased by donor, 1963.

Exh.: Agnew's, *91st Annual Exhibition of Water-Colours and Drawings*, 1964.

Throughout his life Boys did topographical landscapes and architectural drawings. Many of these were reproduced as lithographs, a technique in which he had very few rivals. *Orleans House* is a good example of Boys's later style, which broke with Bonington's precise handling, although continuing the use of body color and accent touches which Boys learned from him. In this drawing, Boys displays the freedom of his technique, which includes the use of thumb-prints around the edges of the trees in order to break the solidity of the masses and lend some wispy details to the branches. Boys exhibited a drawing entitled *On the Riverbank, Twickenham* in the New Water Colour Winter Exhibition of 1867 (178). The present drawing may be one of a group produced in and around Twickenham at that time. However, he exhibited Thames views of Richmond in 1862 and of Windsor in 1849, in the early nineteenth century tradition of published sets of picturesque views of houses and vistas along the Thames. Orleans House, Twickenham, was built for James Johnstone, Queen Anne's Secretary of State for Scotland. Louis-Philippe lived there in 1800-14 and 1815-17, hence its name. It was demolished in 1927.

William CALLOW 1812-1908

Born Greenwich, 1812. Apprenticed to Theodore and Thales Fielding, doing color work on aquatint engravings. 1829: worked in Paris for the Fieldings. 1831: shared a studio with Thomas Shotter Boys; both were friends of R. P. Bonington; Callow devoted most of his time to watercolors. 1836-62: walked over most of southern and central Europe; did a great many drawings of picturesque buildings and seascapes. From 1836: work became known in France: awarded many medals for his watercolors in Paris and Rouen. 1838: associate of the O. W. C. S. 1848: member O. W. C. S. 1865-70: secretary O. W. C. S. 1855: retired to Firs Missenden, Bucks, but continued to work. Died there 1908.

103 **Watermill at St. Ouen**

Watercolor and Indian ink over pencil, laid down. $6\frac{1}{16} \times 9\frac{7}{16}$ in. (160 x 240 mm.). Inscribed in pencil, lower R.: *St. Ouen near Paris*; inscribed in ink on *verso*, partially visible through the backing, at upper center, repeated at top R.: *Moulin de la-yre/July 3 1831/William Callow*.

69.154.36

Coll.: Mrs. Callow; Walker's Galleries, 1927; Colnaghi; from whom purchased by donor, 1960.

Exh.: Walker's Galleries, 1927; Newport Art Association, 1961, 1969; George Washington University Library, Washington, D. C., *English Water-Colors and*

Drawings of the Eighteenth and Nineteenth Centuries, travelled by the Smithsonian Institution, 1962-4 (4).

This is one of several scenes from St. Ouen which Callow drew in the 1830's.¹ The movement from right to left is typical of Callow's style. He used his brush like a pen in handling small details, as in the intricate interlacing of the wood supports under the mill. During 1831, the year this work was completed, Callow shared a studio with Thomas Shotter Boys, by whom he was influenced in the drawing of architecture.

104 Montpelier

Watercolor and Chinese white over pencil on blue-gray paper. $5\frac{1}{4} \times 9\frac{1}{16}$ in. (133 x 230 mm.).

Initialed in ink, lower R.: monogram with the C encircling the W; inscribed in pencil, lower R.: *Montpelier Juil. 22, 1836* (1836 may be in a later hand).

71.153.12

Coll.: Agnew's; from whom purchased by donor, 1956.

Exh.: Agnew's, *83rd Annual Exhibition of Water-Colours and Drawings*, 1956 (63).

In 1836 William Callow took his first of many walking tours. He roamed throughout the South of France, covering seventeen hundred miles. On July 21-2, he was in Montpelier, which he sketched on the 22nd before leaving. He was accompanied by a sketching companion named "Monsieur Fils," with whom he sought unusual viewpoints from which to examine the city. In the foreground of the Museum's sheet is the river Lez; in the background can be seen the Cathedral of Montpelier, with its tower outlined against the bright sky. Callow did other views of this city, e.g., *Montpelier* and *Montpelier from the Aqueduct*. He was fond of a winding perspective to give greater depth and a wider panoramic view. His technique of body color on tinted paper was also used throughout work made on this 1836 tour, as in *Tours* and *Chateau d'Amboise*, both signed with a monogram and previously in the collection of Mrs. Callow.

105 Versailles from the Heights of Satory

Watercolor and brown ink. $7\frac{11}{16} \times 11\frac{3}{16}$ in. (194 x 284 mm.).

Signed in pencil outlined in ink, lower L.: *W. Callow 18 (51)*, with 39 in pencil underneath the last two digits.

71.153.15

Coll.: Bonham's Auction, May 1964; F. A. S.; from whom purchased by donor, 1965.

Engr.: J. Saddler, for H. M. Fortoul, *Les Fastes de Versailles*, Paris, 1839, and Leitch Ritchie, *Charles Heath's Picturesque Annual for 1839—Versailles*, London, 1839.

¹ See F. L. Emanuel, "William Callow," *Walker's Quarterly*, 1927, p. 42, where a view of St. Ouen of 1831 and of very similar size is listed in the collection of Mrs. Callow.

In 1837 William Callow was commissioned by Charles Heath, an engraver, to draw the exterior palace and gardens of Versailles for Heath's publication, *Les Fastes de Versailles*, which was released in 1839 along with the English version entitled *Heath's Picturesque Annual*. This drawing was the subject for the engraving by J. Saddler in both editions. It is typical of Callow's work, taking an unusual viewpoint with a good eye for composition and employing a very precise drawing technique. Callow himself states in his autobiography, "I drew the gardens, fountains, trianon and the Orangerie."² Apparently this drawing had been entitled *Prague* for some time, which can be understood allowing for the unusual viewpoint. The following plate in the *Annuals* reproduces a Callow drawing of the Orangerie looking out to the heights of Satory.³ Callow visited Versailles many times; this work could have been done anytime between 1837 and 1839. The date 1851 in the inscription must be a later alteration.

² *William Callow, Autobiography*, ed. H. M. Cundall, London, 1908, p. 72.

³ A similar view of Versailles from a different angle was with the F. A. S. in 1949, 7¾ x 11¼ in.

Alfred Gomersal VICKERS 1810-1837

Born Lambeth, 1810. Instructed by his father, Alfred Vickers, a self-taught landscape painter, in oil painting and watercolor. By 1827: exhibiting oils at the R. A., the British Institute and the Society of British Artists. 1833: commissioned by Charles Heath, the engraver, to make a tour of Russia and produce drawings of the cities and landscapes to be engraved in *Heath's Picturesque Annual of 1836*. Like Bonington in his precocity of touch. Died 1837.

106 Consecration of the Alexandrine Column, St. Petersburg

Watercolor and ink wash over pencil. 10⅞ x 16½ in. (270 x 420 mm.).

Inscribed in pencil, lower L.: *Part of the ceremony of the consecration of the Alexander column August 30, old style, the emperor reviewing the troops—taken from the foreign office—court (count) Napoleodes.*

69.154.50

Coll.: Agnew's; from whom purchased by donor, 1959.

Exh.: Agnew's, *86th Annual Exhibition of Water-Colours and Drawings*, 1959 (145).

Heath's Annual describes the scene of this work: "Opposite the Winter Palace, and midway between this edifice and the palace of the Etat Major, where the military business of the empire is transacted, stands the monument commonly called the Alexandrine Column, from its having been erected to the memory of the late emperor . . . it contains merely these words: To Alexander I, grateful Russia . . . this imposing mass (of troops) was formed of 86 battalions of infantry

¹ Leitch Ritchie, *A Journey to St. Petersburg and Moscow through Courland and Livonia (Heath's Annual, 1836, Russia)*, London, 1836.

² *Ibid.*

and 106½ squadrons of cavalry, with 248 pieces of artillery.”¹ The drawing is dated August 30, thus, it was completed during the week prior to the main ceremony, which took place on Sept. 11, 1834.² Apparently the emperor rehearsed his troops for the consecration on August 30. A number of Vicker’s Russian drawings were exhibited at Agnew’s, 1959 (141-50). His style is close to that of Bonington, Boys and Callow. His precise draftsmanship is apparent in the linear quality of the architecture.

Thomas DANIELL 1749-1840

Born Kingston-on-Thames, 1749. Went to London at age fourteen; apprenticed to a coach-painter named Maxwell; then to another named Catton. 1772: exhibited at R. A. 1773: entered R. A. schools. 1777: reputation established by two views of the poet Cawley’s house. Lord Le Despencer became his patron. 1781: exhibited four views of his patron’s county seat; other academy works. 1785: departed for India by way of Canton with his nephew William. 1786: at Calcutta. 1786-8: published twelve large views of Calcutta in colored aquatint. 1788-91: toured throughout India. 1795: returned to England. 1795-1808: *Oriental Scenery* published in parts, their major work in six volumes; purely topographical. Showed India pictures at R. A. and elsewhere for many years; began to work exclusively in oils. 1796: A. R. A. 1799: R. A. Died 1840. (See Hardie, III, pp. 45-7.)

William DANIEL 1769-1837

Born 1769. 1785-95: accompanied his uncle Thomas in India; uncle instructed him in topographical drawing, engraving, aquatint and coloring. 1795: returned to England. 1795-1808: *Oriental Scenery* published in parts; their major work in six volumes; William a proficient engraver in aquatint. Exhibited Indian pictures at R. A. and elsewhere. 1807: A. R. A. for his oils. 1822: R. A. Relied mainly on topographical watercolors of English and Scottish subjects and on skill as engraver for income. 1814-25: engraved three hundred and eight color plates for Richard Ayrton’s *Voyage around Great Britain* . . . Died 1837. (See Hardie, III, pp. 45-7.)

107 **Near Anjere Point, Straits of Sunda, Island of Java**

Pencil, black ink and gray wash, laid down. $14\frac{1}{16} \times 20\frac{7}{8}$ in. (371 x 531 mm.).

Inscribed in ink on *verso*, bottom center, visible through mount: *Near Anjere point Straits of Sunda Island of —Java—*; inscription copied in pencil on *recto* in lower margin in another hand with the date 1794 added.

71.153.57

Coll.: Walker's Galleries; from whom purchased by donor, 1961.

Exh.: Walker's Galleries, *Drawings by the Daniells in India*, 1961 (168).

It is extraordinarily difficult to assign particular Indian drawings to one or the other Daniell, and in most cases it is pointless to try. William served mainly as an apprentice to his uncle. Entries in his journal indicate how closely the two worked together: (Aug. 27) "Un. finished the Dead Colouring of the S View of the Tage Mahl, myself correcting the N E view of the Tage Mahl from my Uncles camera drawing." (Aug. 29) "Un dead coloured the View on a half length that I sketched in Yesterday, myself dead colouring the Tage Mahl."¹ Thus, we have "the Daniells."

The Daniells made constant use of the camera obscura, a mechanical device which projected a view onto a sheet of paper for tracing. The contrivance folded neatly into a rectangular box, perhaps a little larger than a brief case, and so was easily transportable and could be used outdoors. A complete, fairly detailed sketch could be made in as little as fifteen minutes, a fact which enabled the Daniells to turn out an enormous number of drawings.

Near Anjere Point, Straits of Sunda, Island of Java and *In Lolldong Nullah* (108) are quite typical of the Daniells' work. They are basically pencil sketches, inked over and filled in with washes. The washes are carefully applied, but the tones are somber. Although the detailing is fine, as in the foliage, there is an overriding static quality to the drawings. This lack of animation can probably be put down as a possible, if not an inevitable, hazard of reliance on the camera obscura.

A Picturesque Voyage by the way of China, with fifty aquatints drawn and engraved by the Daniells, published in 1810, lists as plate 12: *Anjere Point, Straits of Sunda*, March 1, 1810. The Straits of Sunda runs between the Islands of Sumatra and Java in Indonesia.

108 **In Lolldong Nullah**

Pencil with gray, blue and brown washes. $9\frac{3}{16} \times 14\frac{1}{16}$ in. (233 x 372 mm.).

71.153.46

Coll.: Walker's Galleries; from whom purchased by donor, 1961.

Exh.: Walker's Galleries, *Drawings by the Daniells in India*, 1961 (80).

In Lolldong Nullah can be dated quite precisely by a reference in William's journals: (April 12, 1789) "We propose marching tomorrow morning towards Lolldong by way of Jugu Woll." (April 15, 1789) "Left Lolldong this morning..."²

¹ M. Hardie and M. Clayton, *Walker's Quarterly*, 35-36, 1932, p. 66.

² Hardie and Clayton, *Walker's Quarterly*, p. 56.

Large numbers of Indian views by both Daniells were exhibited at Walker's Galleries in 1933. Martin Hardie and Muriel Clayton³ expressed the view that they were in the main by Thomas, but as the quotation from William's diary shows, their work can be indistinguishable.

109 **Goodwood**

Pen and ink with watercolor heightened with white, laid down. $4\frac{1}{2} \times 6\frac{3}{4}$ in. (109 x 172 mm.).

71.153.11

Coll.: Agnew's; from whom purchased by donor, 1958.

Exh.: Agnew's, *85th Annual Exhibition of Water-Colour Drawings*, 1958 (59).

Upon returning to England in 1795, Thomas Daniell turned to oil painting. William, however, continued to work mostly in watercolor. He drew a series of coast scenes and views of stately country houses, one of which is *Goodwood*.

Goodwood was purchased by the first Duke of Richmond as a hunting seat and place for occasional holidays. It is located in western Sussex in the Manor and parish of Boxgrove on a park of some twelve hundred acres. The original building, an old Gothic structure, was torn down, and a simple building of Portland stone put up. This building with a double colonnade and pediment facade forms the center of the west wing as the house now stands, having been built on four sides of a hexagon with towers set at the angles at a later date. These additions were undertaken by the third Duke of Richmond in 1800 and completed in 1839, two years after the death of William Daniell.⁴ Although *Goodwood* is not signed, an engraving of it does exist crediting William Daniell with the drawing. The engraving was published in *The English Annual* of 1836. The drawing, showing the house as it would have looked when the new construction was well along, probably dates from the last year or two of Daniell's life.

Despite his skill as an engraver, William Daniell was not noted for imagination. His travel diaries are quite dull, given his exotic surroundings. Nor was he an acute observer. Perhaps his constant use of the camera obscura stunted the development of such powers. Still, the drawing of Goodwood is pleasant, if slight, and was undoubtedly a source of pride to the third Duke of Richmond.

³ *Ibid.*

⁴ William H. Mason, *Goodwood*, London, 1839.

George CHINNERY 1774-1852

Born London, 1774. Son of an East India merchant and amateur artist. 1791: first exhibited at R. A. 1797: went to Ireland to paint portraits, mostly portrait miniatures (he had earlier been impressed by Richard Cosway). 1799: married in Dublin to Marianna Vigne. 1802: left wife and two children; departed for

Madras; there, successful as a portraitist. 1807: moved to Calcutta; lived in style. 1817: wife and daughter joined him. 1822: deserted family again; travelled to Danish settlement of Seranpor. 1825: with debts of £40,000, fled India for Macao, then temporarily to Canton, leaving wife behind with an allowance. Many portraits lost or destroyed, and quality of landscapes uneven, but at his best, imbues the exotic scenes of the East with a glowing and sometimes sparkling picturesque quality. Died Macao, 1852.

110 Evening Shadows

Pen, brown ink and watercolor. 5 x 7 $\frac{3}{16}$ in. (126 x 199 mm.).

70.118.8

Coll.: F. A. S.; from whom purchased by donor, 1962.

Exh.: F. A. S., *42nd Exhibition of Early English Water-colours and Drawings*, 1962 (143).

This and the following two drawings probably date from Chinnery's China sojourn, primarily in Macao, 1825-52. In Macao, Chinnery filled notebook after notebook with "...drawings of junks and goats and pigs."¹ A drawing exhibited at the Peabody Museum, Salem (Mass.), helps to place *Evening Shadows*. The architecture of the house shown in *Sampan, House and Pole, Macao*,² dated Sept. 30, 1841, in Chinnery's own peculiar shorthand, is similar to that of *Evening Shadows*. The two drawings are not necessarily of the same date, but it seems probable that they were done in the same locale.

111 A Chinese Junk

Pen, brown ink and watercolor. 4 $\frac{3}{8}$ x 5 $\frac{7}{8}$ in. (110 x 148 mm.).

70.118.6

Coll.: F. A. S.; from whom purchased by donor, 1962.

Exh.: F. A. S., *42nd Exhibition of Early English Water-colours and Drawings*, 1962 (144).

A similar drawing entitled *Junk at Macao*, undated, is illustrated in a catalogue of the Peabody Museum.³

112 Study of a Goat

Sepia and watercolor. 4 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (115 x 190 mm.).

70.118.7

Coll.: Agnew's; from whom purchased by donor, 1965.

See (110).

¹ Arts Council Galleries, *George Chinnery*, London, 1957.

² Peabody Museum, *George Chinnery, 1774-1852, and other artists of the Chinese Scene*, Salem, 1967, pl. 29.

³ Repr. Peabody Museum, *George Chinnery*, pl. 24.

Samuel PROUT 1783-1852

Born Plymouth, 1783. Fellow pupil at Grammar School of B. R. Haydon, with whom he drew. 1801: first employed by John Britton, the antiquary, as a topographer; found perspective difficult; studied on his own. 1802: joined Britton in London; studied Turner, Girtin and Cozens; expeditions to gather material for Britton's *Beauties of England and Wales*. 1803-27: exhibited at R. A., but mostly at O. W. C. S. Like Cox, produced a number of drawing manuals for beginners. 1819: first trip abroad; from then on a constant visitor drawing picturesque views of continental towns, sometimes rather repetitive. In spite of lifelong ill-health was a prolific draftsman; important early influence on Ruskin, whose neighbor he became and who always admired his manner of drawing and "intense fidelity to the place and lovely composition of living groups." Died 1852.

113 Würzburg

Watercolor with pen and ink. 16½ x 10½ in. (419 x 266 mm.).

Signed in ink, lower L.: *Prout*.

70.118.36

Coll.: Agnew's; from whom purchased by donor, 1958.

Exh.: Agnew's, *85th Annual Exhibition of Water-Colour Drawings*, 1958 (119).

Prout's drawing of a street in Würzburg gives ample evidence of his love for medieval towns. Although formerly titled *Cologne*, there is an identical watercolor of larger format in the Victoria and Albert Museum called *Würzburg*.¹ A different view of Würzburg in the Whitworth Art Gallery, University of Manchester, shows a similar church tower, so that the Museum's drawing probably represents the Bavarian town. It is of the same size as other drawings of the group executed for *Facsimiles of Sketches made in Flanders and Germany*, published in 1831,² and was most likely done in conjunction with this series. However, this particular sketch was not lithographed for the book.

Prout made his first visit to the Continent in 1819, and from 1822 to 1851 showed nothing but Continental pictures. He occasionally executed landscape and marine subjects, but devoted himself with greatest energy to architectural drawings. *Würzburg* is typical of Prout's work in every way; subject, draftsmanship, coloring and feel. Prout has been criticised as a second-rate craftsman, and it is true that his touch is broken, his rendering of details vague; yet, his broken line is suited to his time-worn subjects and his sketchy figures serve more of a formal purpose than a narrative one. They provide a scale to the architecture and enliven the scene by enabling Prout to use touches of color on skirts and caps, reds and blues which are picked up in the architecture, simultaneously uniting and brightening the whole.

¹ No. 1041-1873 (Ellison Gift); R. Edwards, "Ruskin on English Contemporary Artists," *Connoisseur*, CXLIV, 580, Nov. 1959, p. 95, repr. fig. 6.

² *Illustrations on the Rhine* (1824) contained twenty-four lithographs; *Views of Germany* (1826) added five more; and another one was added for the combined 1831 edition.

Poor health — the result of severe sunstroke at the age of five — prevented Prout from working longer hours in the open air. He sketched from nature primarily in pencil and finished the drawing in the studio. His method of coloring shows concern for the harmony of the finished piece: “Always mix up a good quantity of colour before you begin, and rather float in your general tints than very deliberately put one colour on after another.”³ Having thus laid in his color, Prout outlined the composition with reed pen. This method of outlining with short, uneven strokes reinforces the evocative quality of Prout’s architecture, so highly praised by John Ruskin: “He reflected the scene like some rough old Etruscan mirror — jagged, broken, blurred, if you will, but It, the thing itself still.”⁴

114 Covered Wagons with Soldiers, Antwerp

Pencil drawing with watercolor. $4\frac{1}{2} \times 6\frac{7}{16}$ in. (114 x 162 mm.).

Signed in pencil, lower L.: *Prout*.

71.153.10

Coll.: Agnew’s; from whom purchased by donor, 1965.

Exh.: Agnew’s, *92nd Annual Exhibition of Water-Colour Drawings*, 1965 (126).

This little sheet from a sketchbook gives evidence of Prout’s real concern for the inclusion and grouping of figures. Similar groups of figures are found in *Prout’s Microcosms*, published in 1841, which contains a series of lithographs of drawings from a larger sketchbook concerned mainly with groups of figures arrayed in various dress and engaged in a variety of activities. These sketches, made in Antwerp, were probably done in connection with the Flanders and Germany sequence, although they were not incorporated into the Antwerp scene which finally appeared in *Facsimiles of Sketches made in Flanders and Germany*.

Although Prout’s architecture often dwarfs his figures, he never loses sight of the relationship between the two. In *The Importance of Figures* he maintains: “It would be difficult to over-rate the importance of correctly introducing figures into pictures . . . In the streets and market places of foreign towns, they are indispensable, being crowded ‘like flies in a summer day,’ and the quantity giving character. Figures are of much importance in every respect, but none should be introduced at random; each must have its proper place, and always tend to the completeness of the picture.”⁵

³ Samuel Prout, letter quoted in Ernest G. Halton, *Sketches by Samuel Prout*, London, Paris, New York, 1915, p. 20.

⁴ *Notes by Mr. Ruskin on Samuel Prout and William Hunt*, London, 1880, p. 32.

⁵ Halton, *Samuel Prout*, p. 14.

David ROBERTS 1796-1864

Born Stockbridge near Edinburgh, 1796. Apprenticed as a house painter; then worked as a scene painter in Carlisle, Glasgow and Edinburgh. 1822: at Drury Lane Theatre, London. 1823-4: founder member of Society of British Artists.

1832: visited Spain; drawings later published in *Landscape Annual*, 1835-8. 1838: visited Egypt and Syria. 1851: to Italy. 1838: A. R. A. 1841: R. A. Early work influenced by aspects of Turner, but generally famous for exotic views. Attention to detail impressed Ruskin, but he later criticized his work. Died London, 1864.

115 Bothwell Bridge, Lanarkshire

Pen, sepia and watercolor heightened with white over some pencil. 9 x 12½ in. (229 x 306 mm.).

Signed in white body color, lower L.: *D Roberts 1830*.

69.154.52

Coll.: Agnew's; from whom purchased by the donor, 1959.

Exh.: Agnew's, *86th Annual Exhibition of Water-Colour Drawings*, 1959 (81).

Engr.: William Finden, 1832.

Bothwell Bridge is located in northern Lanarkshire, Scotland, on the River Clyde, eight miles southeast of Glasgow—more or less home ground for Roberts. The bridge, rebuilt in 1826 with portions of the original structure retained, dates from before 1486 and is the oldest in Scotland still in daily use. During the period 1822-30 Roberts gradually turned more and more to the painting of landscape and away from the theatre. In these years he was able to indulge himself most fully in his true vocation. Roberts executed a series of Scottish views as illustrations to various novels by Sir Walter Scott. The present drawing was engraved by William Finden in 1832 for use in Scott's *Old Mortality*. Engraved plates from other novels were *Hall at Abbotsford*, *Caerlaverock Castle*, *Room at Abbotsford*, *Castle of Crookstone*, *St. Cuthbert's*, *Niddrie Castle* and *Dumbarton Castle*. The watercolor for *Heriot's Hospital from the Greyfriars Churchyard* was with the Fine Art Society.¹

Roberts did break finally with the theatre in 1830, but the scene painter lived on in the watercolorist; Robert's sense of the dramatic can be felt in *Bothwell Bridge*. His handling of light is particularly striking. Sunlight broken into rays is a common phenomenon over water, but Roberts emphasizes these clean flat sweeps of light by filling the opposite half of the picture with trees and clouds. This contrast is further reinforced by the light striking the central tree at a low angle, leaving the topmost branches very dark against the still-light sky. The bridge itself, hung with clumps of foliage, reflects Robert's love of mellowed architecture.

Roberts made meticulous pencil sketches, later to fill in with watercolor, pick out details with pen and sepia and add strong lights with pure white. This drawing is a good example of his usual technique; some of the pencil underdrawing is still visible.

¹ 9 x 12 in., dated 1831; repr. *Connoisseur*, CLXXVI, 707, Jan. 1971, p. 16, in advertisement for F. A. S.

116 Isle of Graie, Gulf of Akabah

Watercolor over pencil heightened with white. $13\frac{1}{8} \times 19\frac{7}{8}$ in. (334 x 504 mm.). Signed in pencil, lower R.: *David Roberts R.A.*; inscribed in pencil, lower L.: *Isle of Graie. Gulf of Akabah. Arabia Petraea Feby 27th 1839.*

70.118.39

Coll.: Lady Selfe?²; Sir Bruce Ingram, sold Sotheby's, Dec. 9, 1964, lot 340; bt. F. A. S.; from whom purchased by donor, 1966.

In 1838 Roberts left England to travel extensively in the East. For the next ten years he devoted himself largely to Eastern subjects. *Isle of Graie, Gulf of Akabah* was done on this journey. Roberts dated the drawing Feb. 27, 1839, and his journal entry for the day bears him out: "We hurried on to the fortress of Akabah, where we arrived about twelve noon."³ A more finished version was reproduced in *The Illustrated London News*, March 2, 1957. This last was probably the one included in the series reproduced and published as *The Holy Land*, "from drawings made on the spot by David Roberts R.A."⁴

² *Walker's Quarterly*, 10, Jan. 1923.

³ *Ibid.*

⁴ *The Holy Land*, drawings of David Roberts lithographed by Louis Haghe, London, 1849.

Edward L E A R 1812-1888

Born London, 1812. Suffered from epilepsy from age of seven. Youngest of twenty-one children; family forced to break up through bankruptcy when he was thirteen years old. Studied volumes of natural history and from age fifteen supported himself by drawing. 1831: gained employment at Zoological Gardens. 1832: published *Family of the Psittacidae*, which was well received in ornithological circles. Produced others under patronage of John Gould and Lord Stanley, later Earl of Derby, for whose children he also wrote limericks. Turned his attention to landscape. 1837: travelled to Rome for his health. 1841: published first book of landscape illustrations; to become his constant occupation. 1846: gave drawing lessons to Queen Victoria; first *Book of Nonsense* published (two later editions, 1856, 1861). 1850: exhibited a picture at R. A.; entered R. A. Schools as a pupil. Studied with Holman Hunt; was influenced by Pre-Raphaelitism, particularly Hunt's version with earnest, painstaking detail. Generally wintered abroad because of his health. 1850-8: to Corfu. 1860-4: in England. 1864-70: Rome, Malta, Corfu, South of France and Egypt. 1871 on: lived at San Remo; *Nonsense Songs*. 1877: *Laughable Lyrics*. His *Journals of a Landscape Painter in Corsica, Albania, Southern Calabria*, etc., with illustrations in lithography and wood blocks, provided his main source of income. Best known for his limericks and humorous writings. Technique with watercolor always had an element of the eighteenth century "tinted drawing." Died San Remo, 1888.

117 Palaeocastritza, Corfu

Pen, brown ink and watercolor, laid down. $9\frac{1}{4} \times 12\frac{5}{8}$ in. (235 x 321 mm.).

Inscribed in brown ink, bottom L., in Greek: Palaeocastritza; dated in brown ink, bottom L., with traces of date in pencil beneath: 21. April. 1862.; numbered in ink, bottom R.: 24.

70.118.32

Coll.: Agnew's; from whom purchased by donor, 1956.

Exh.: Agnew's, 83rd Annual Exhibition of Water-Colour Drawings, 1956, 2nd edition (72); Newport Art Association, 1956.

Palaeocastritza ("old castle") is above the small Corfu port of the same name, which Lear first visited in April 1848 and for which he had a special affection throughout his life. He paid many visits to the island, the last being in 1877, and lived there from 1855 to 1858 and from 1862 for a time. There are a number of views of Palaeocastritza in the important collection in the Houghton Library, Harvard University, some of which were used as lithographic illustrations to his *Ionian Isles*.¹

Lear wrote in his diary for April 20, 1862: "Palaeocastritza memories, if I live, will live with me." Yet, the next day he could write "Palaeocastritza, beautiful as it is, wearies me. (It is) only a mass of foregrounds after the first general views are taken: then it is so devoted to great swells — and so un-country like in its ways, though so untownlike in its position . . ." ² By this time Lear was tiring of Corfu, and we may suppose that the present drawing was done on an earlier occasion, possibly in the late 1850's. It can be compared stylistically to one dated Dec. 12, 1856, at Harvard.³ However, it is also close to *Sunda Bay, Canea, Crete*, dated April 15, 1864,⁴ in its delineation of land masses and crosshatched shadows.

Lear seems to have worked in the open with a pen. Copious notes served as reminders when he added the coloring in his studio. The numbering apparently referred to an index he kept, the extent of which is unknown. In spite of his traditional technique,⁵ the present drawing attests to his painstaking eye, delicate touch and refreshing sense of color.

118 Garf Harbor, Malta

Pen, red-brown ink, watercolor and body color heightened with white on buff paper. $15 \times 21\frac{1}{16}$ in. (380 x 535 mm.).

Inscribed in brown ink, lower R.: *Rocks near Garf Hasan./Malta/10-11-am./30 Jany 1866* and pen notations in English and Greek; numbered in black ink, lower R.: (37).

69.154.57

Coll.: Agnew's; from whom purchased by donor, 1959.

Exh.: Agnew's, 86th Annual Exhibition of Water-Colour Drawings, 1959 (125).

¹ See Philip Hofer, *Edward Lear as a Landscape Draughtsman*, Cambridge (Mass.), 1967, p. 31 ff., for a description of these views, including one of the sands (p. 32).

² Quoted in *ibid.*

³ *Ibid.*, repr. pl. 55.

⁴ *Ibid.*, repr. pl. 63

⁵ See *ibid.*, pp. 11-4, for Lear's technical procedure. He was sometimes referred to as the Francis Towne of the nineteenth century.

This drawing was a result of his visit to Malta, where he wintered for his health from Dec. 1865-April 1866. He had been there earlier, in 1862. His careful detail and bold composition are reminiscent of other draftsmen who were influenced by the Pre-Raphaelites and the doctrines of Ruskin, such as Inchbold and Brett. The basic sketch was apparently produced in one hour.

119 An Illustration to Tennyson's Poem *Love and Death*: Barrackpore, Calcutta

Pen, brown ink and brown wash. 10¼ x 20⅞ in. (263 x 525 mm.).

71.153.56

Coll.: Agnew's; from whom purchased by donor, 1969.

Exh.: Agnew's, *94th Annual Exhibition of Water-Colour Drawings*, 1967 (99).

In the early 1850's Lear worked with William Holman Hunt in Sussex. Lear was greatly impressed with Hunt's work and considered the younger man his mentor, even referring to him as "Daddy." The Pre-Raphaelites were then basing some paintings on lines from Tennyson; this contact with Hunt may have inspired Lear to do the same. In a letter to his friend, Chichester Fortescue, Lord Carlingford, dated Feb. 16, 1862, Lear outlined his project: "I have been looking carefully over all A Tennyson's poems, and noting out all the landscape-subjects once more — which in all amount to 250. Sometimes I think I shall make the last effort of my life to illustrate the whole of these by degrees . . ." ⁶ This scheme did occupy Lear for the rest of his life, but he never saw the final result of his labor. The illustrated Tennyson was published in 1889, one year after his death, and included only twenty-two drawings by Lear. ⁷

Lear travelled in India from 1873 through 1875. He was in Barrackpore at the end of Dec. 1873, reporting in his journal for Dec. 27, ". . . Barrackpore by six." Harvard University holds what may well be the original study for the Providence sketch. ⁸ Our drawing of what seems to be the same banyan tree is far more stylized, the shade rendered in oddly dripping lines. Harvard also has a more pleasing version of this study, nearly identical in composition and dated 1885, Barrackpore. ⁹ This drawing is far smaller in scale, less frenetically drawn and generally softened by an ochre wash.

It is curious that Lear chose such an exotic scene to illustrate Tennyson's poem; however, the drawing that was finally engraved for the illustrated Tennyson is quite unlike either of these studies of 1885. In the final version, the elephants are omitted and the banyan tree is seen from a height looking down to the flat shore of a lake. The tree has been moved to the left and is played off against water lit by a brilliant sun. Although the tree is still clearly a banyan and not Tennyson's yew, the scene fits far better with the lines Lear had in mind: ". . . And as the tree/Stands in the sun and shadows all beneath."

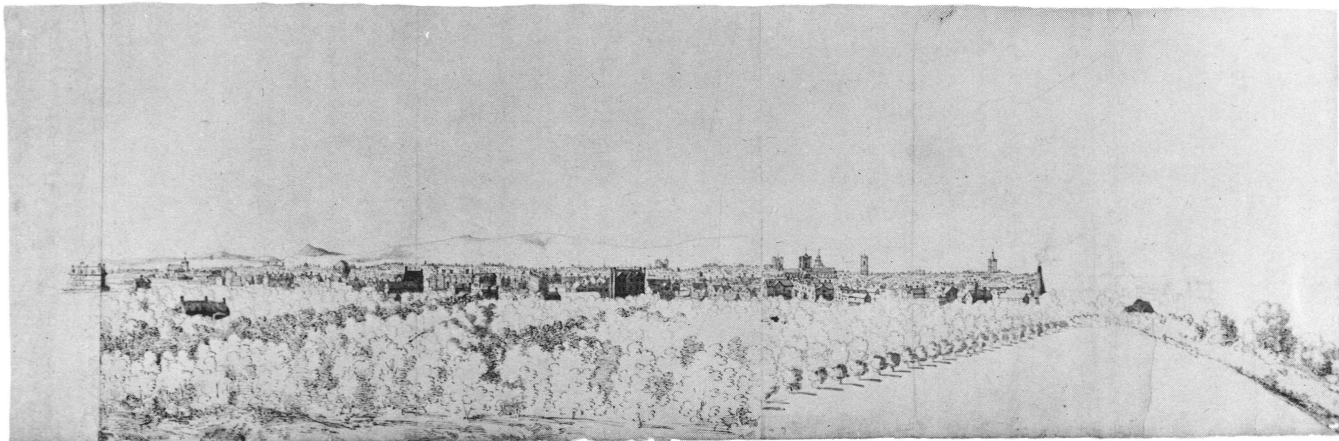
⁶ *Letters of Edward Lear to Chichester Fortescue, Lord Carlingford*, ed. Lady Constance Strachey, New York, 1908, p. 229.

⁷ Estes and Lauriat, *The Illustrated Tennyson*, Boston, 1895.

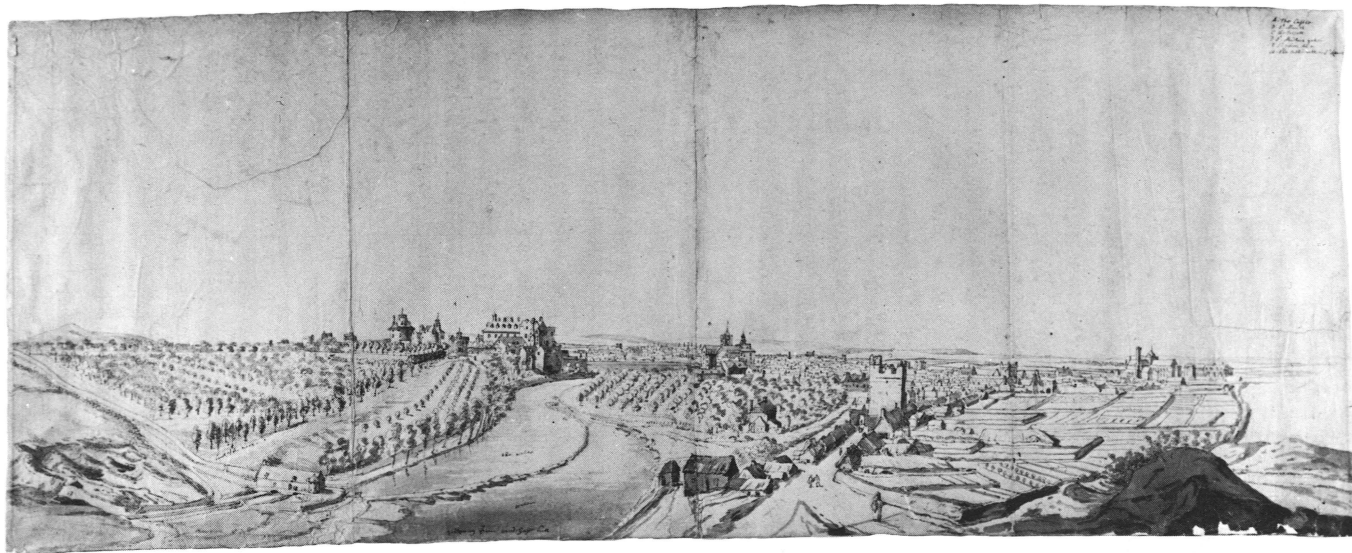
⁸ Philip Hofer, *Edward Lear*, pl. 84: *Barrackpore India: Trees*, Dec. 29, 1873 10: a.m. signed and dated by E. L.

⁹ *Ibid.*, pl. 98: *Barrackpur India*, 1885, dated by E. L., exhibited Worcester (Mass.), 1968 (65) and Gooden and Fox, London, 1968 (104).

PLATES



1 F. PLACE, Dublin



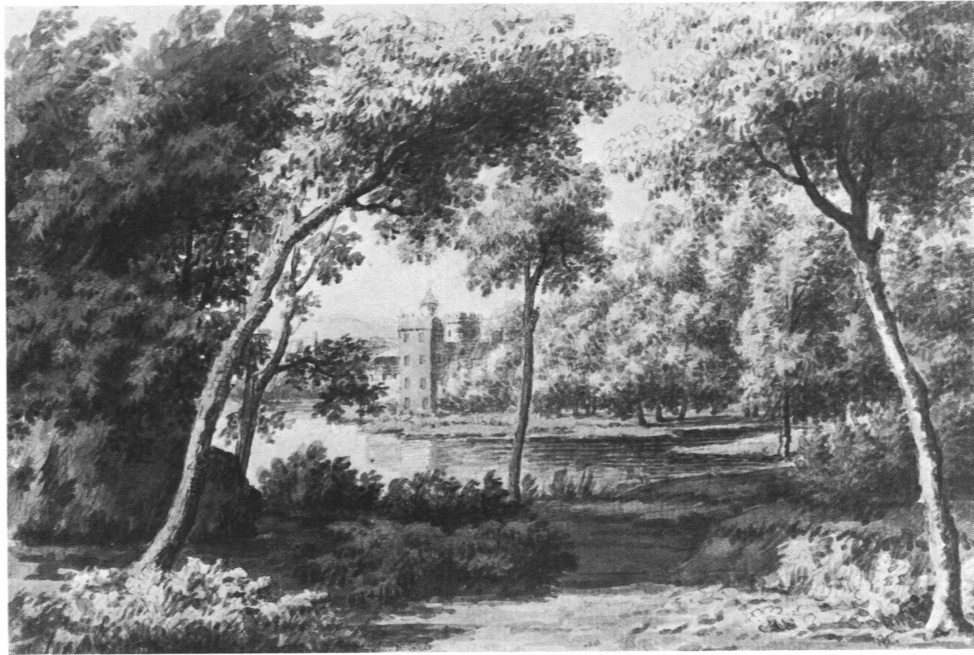
2 F. PLACE, A View of Kilkenny from Wind Gap Hill



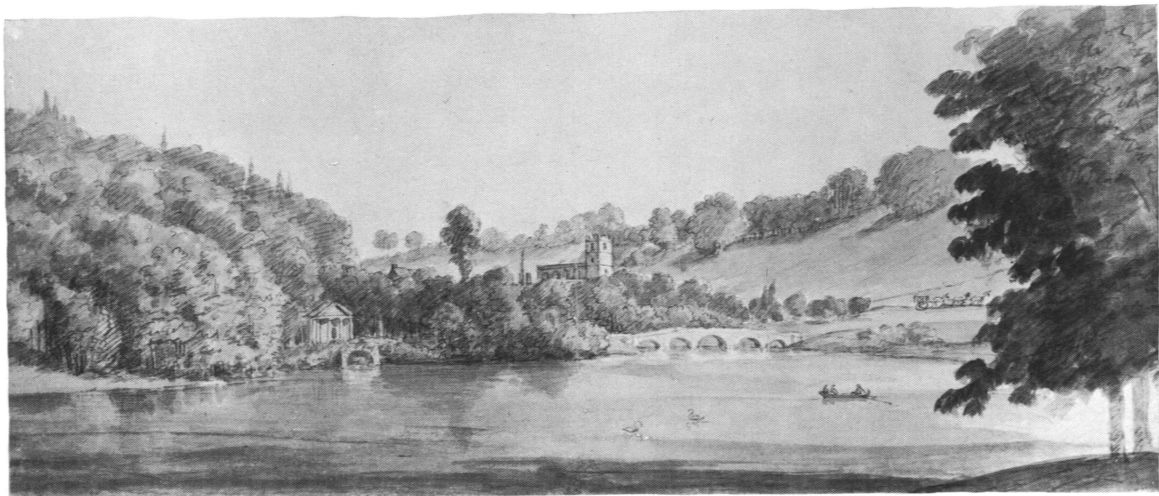
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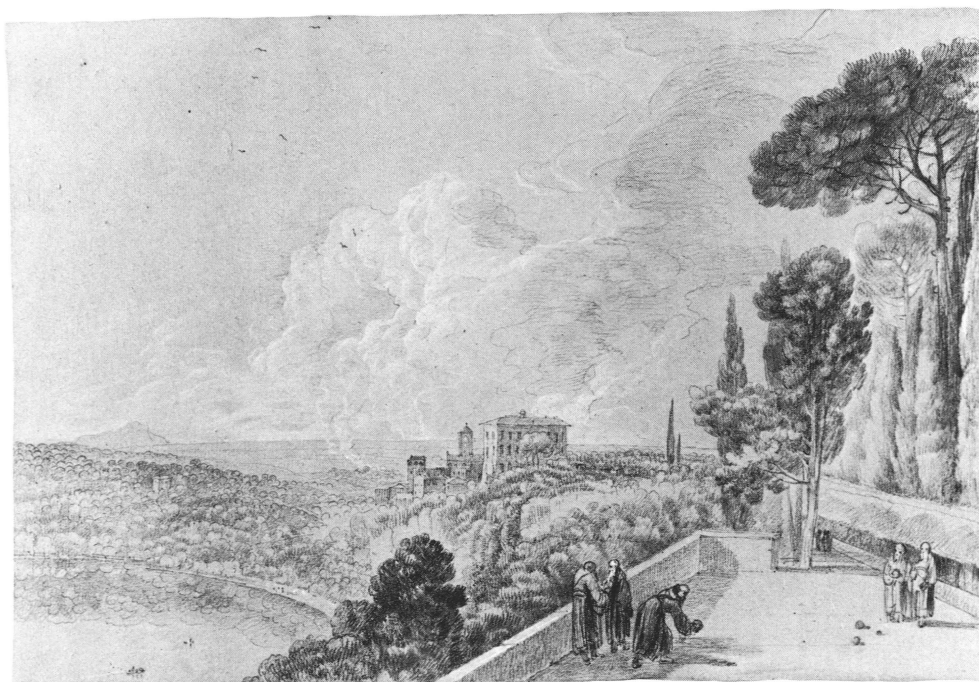
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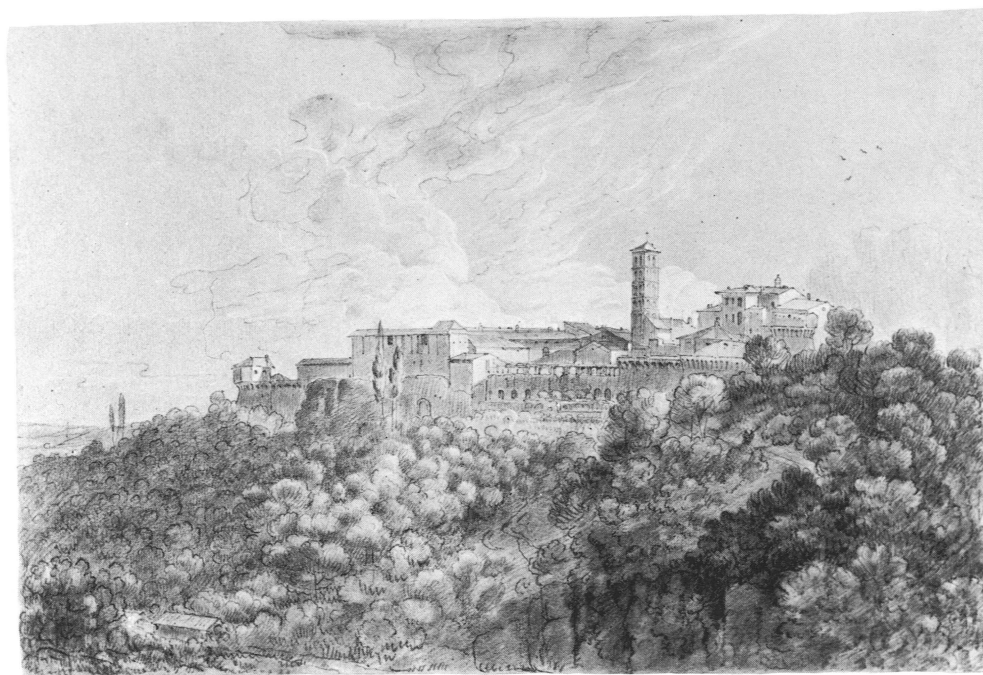
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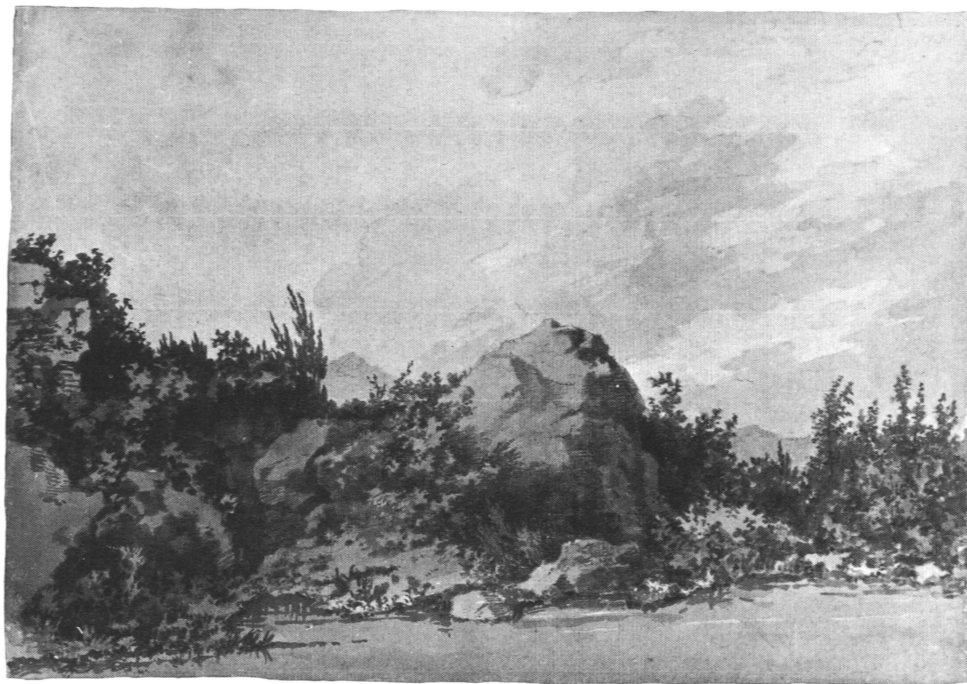
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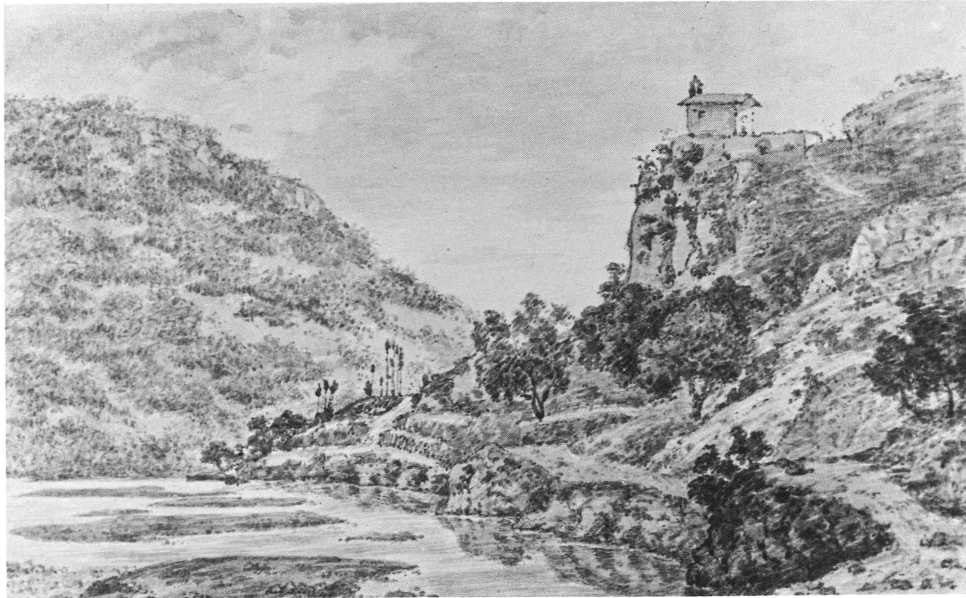
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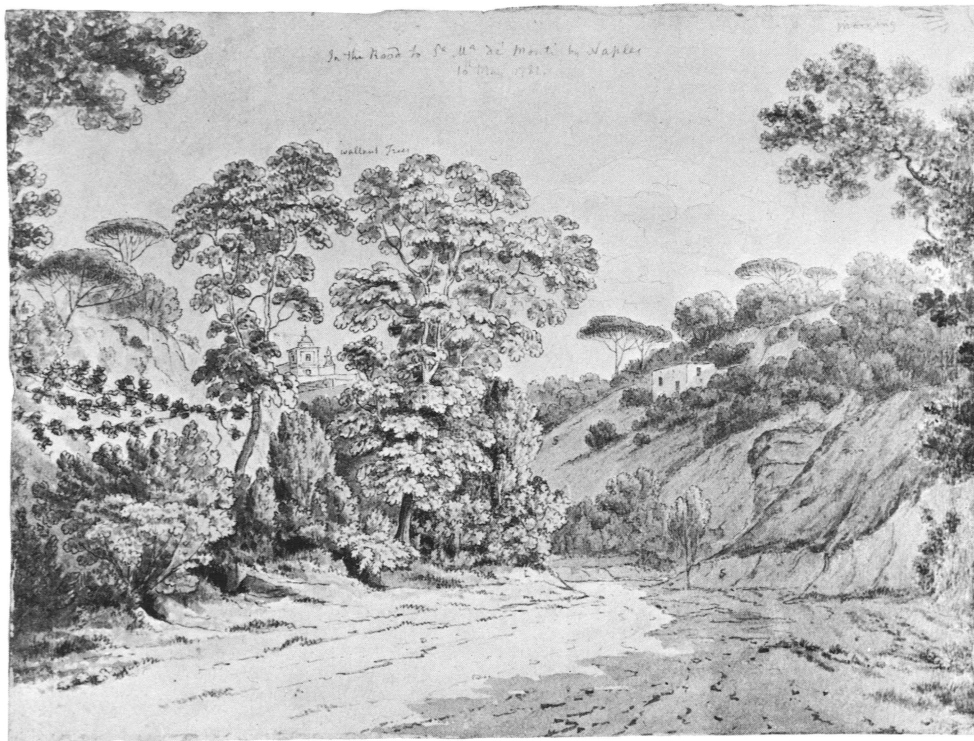
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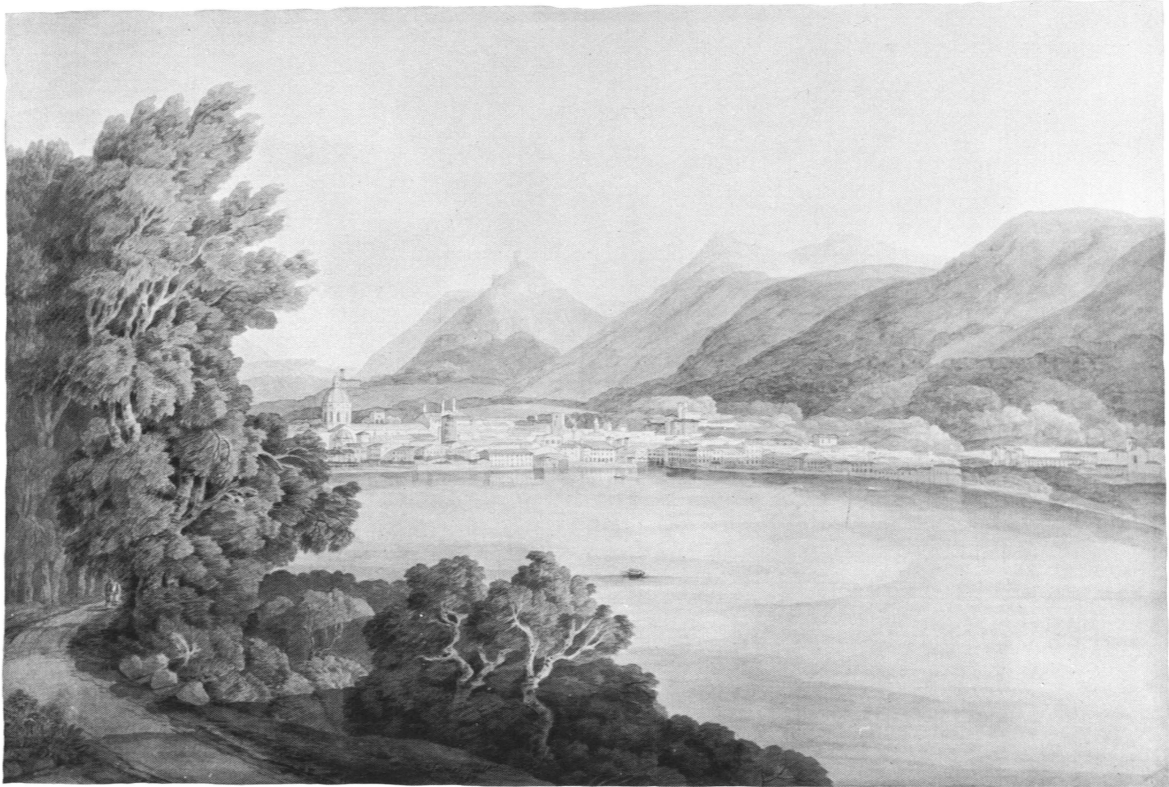
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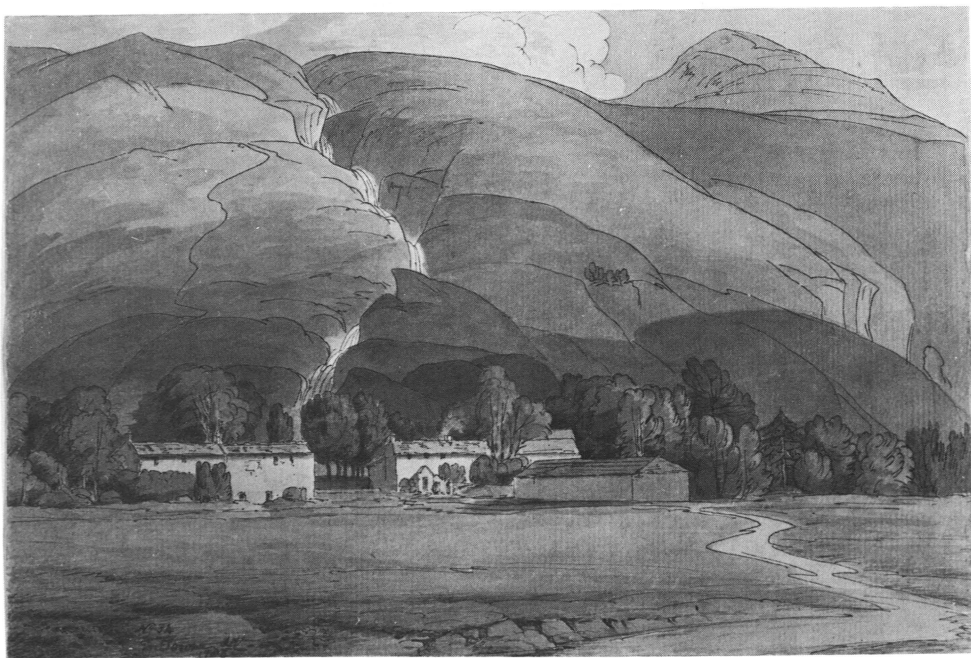
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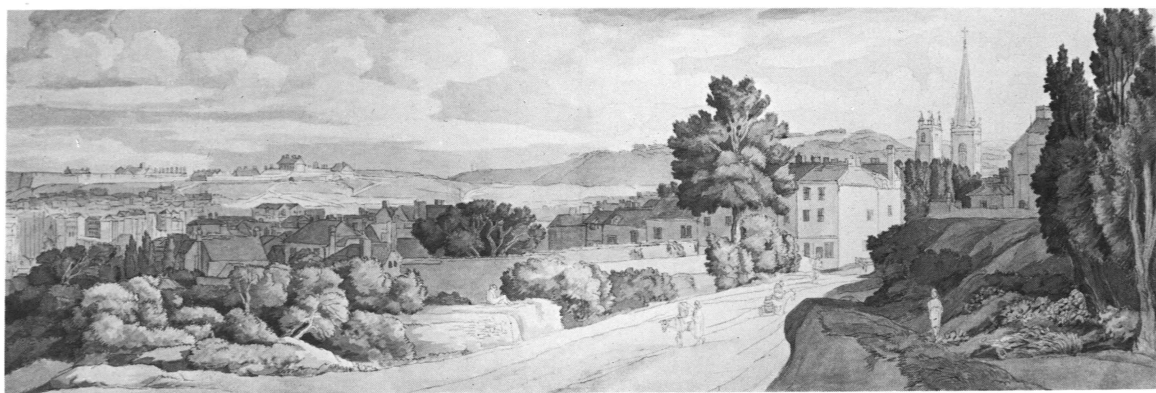
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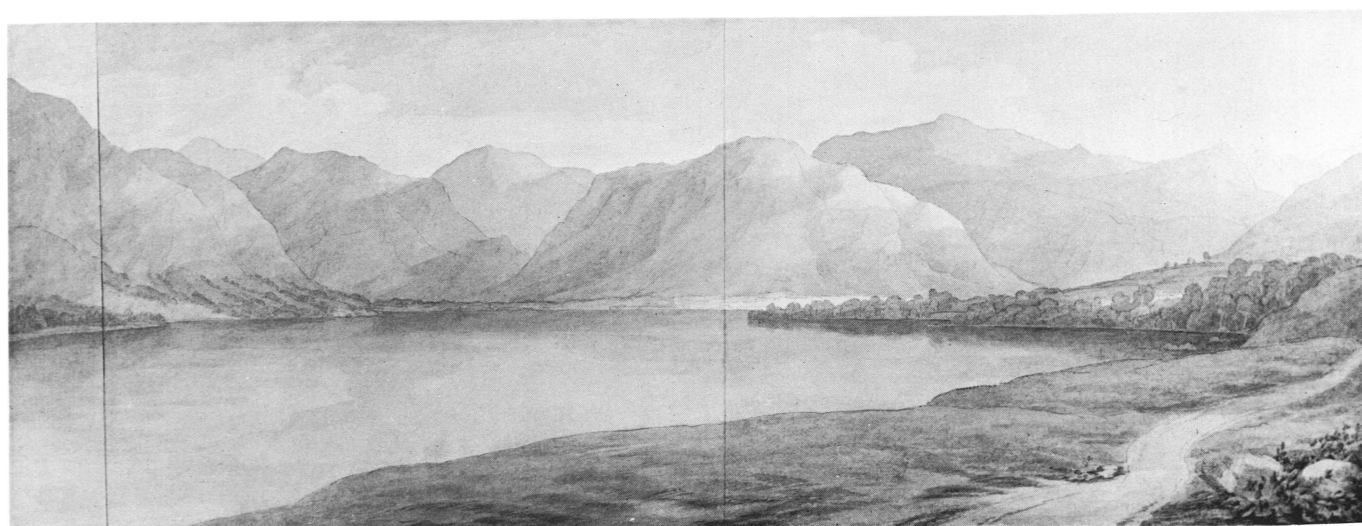
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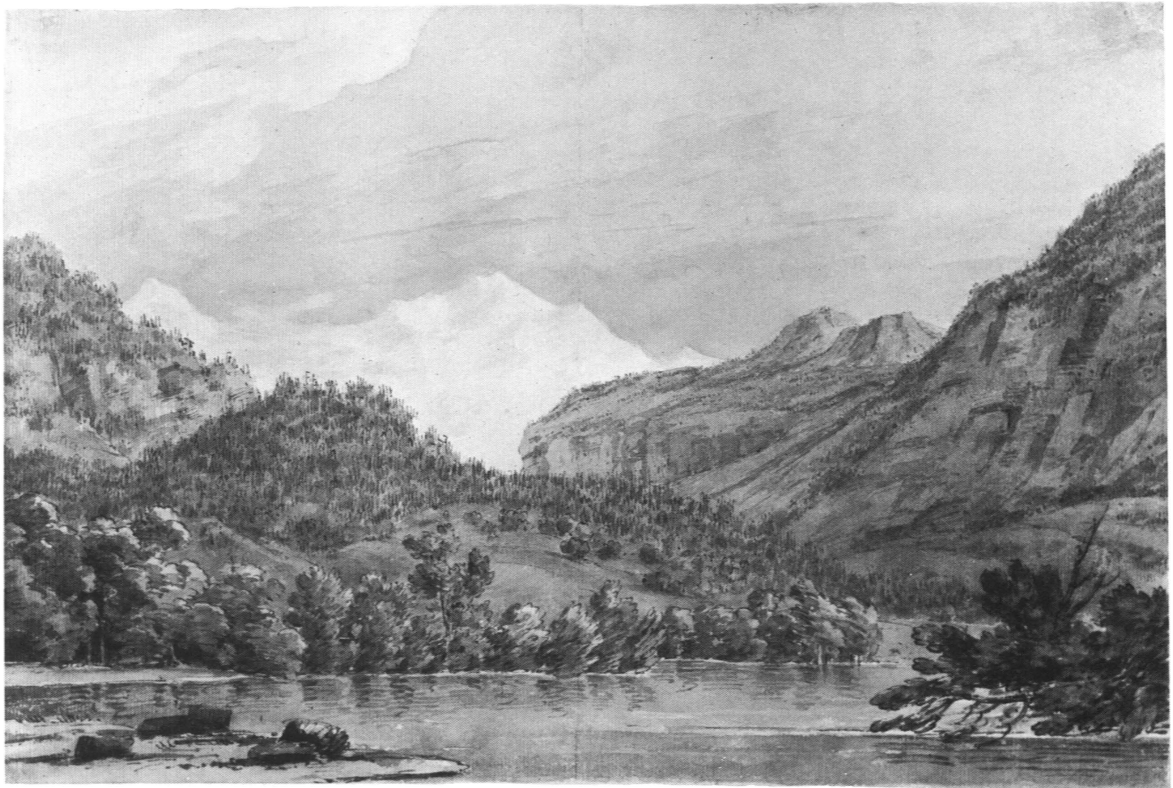
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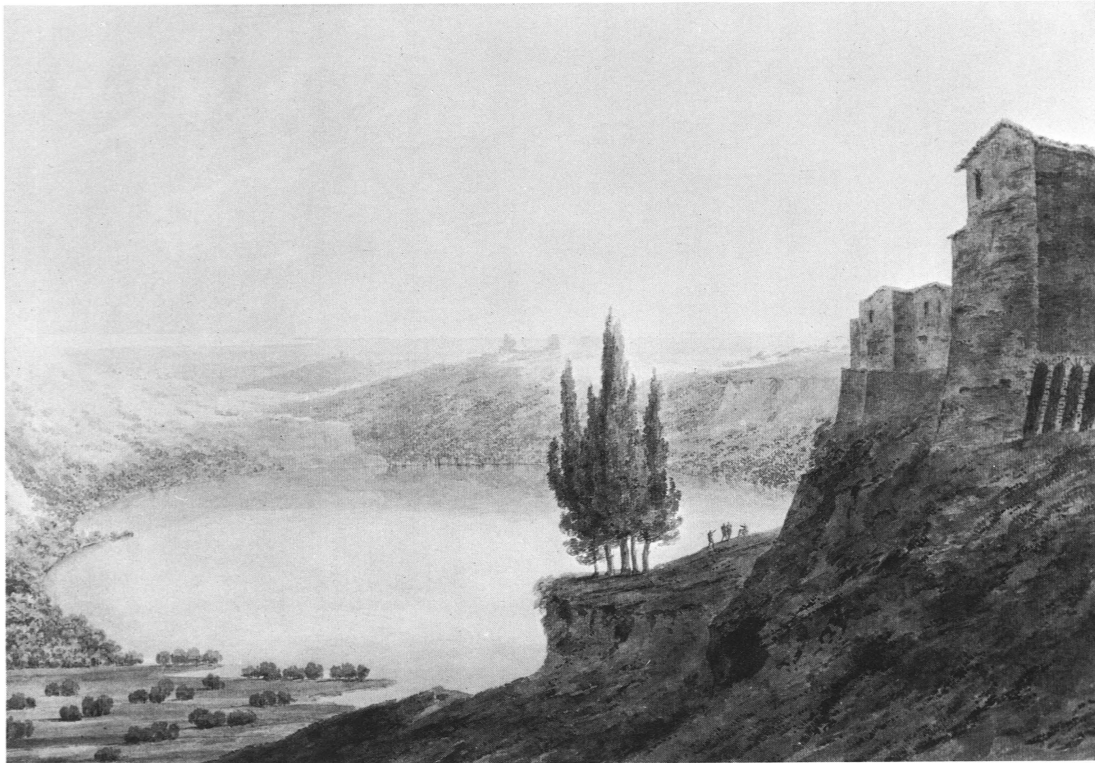
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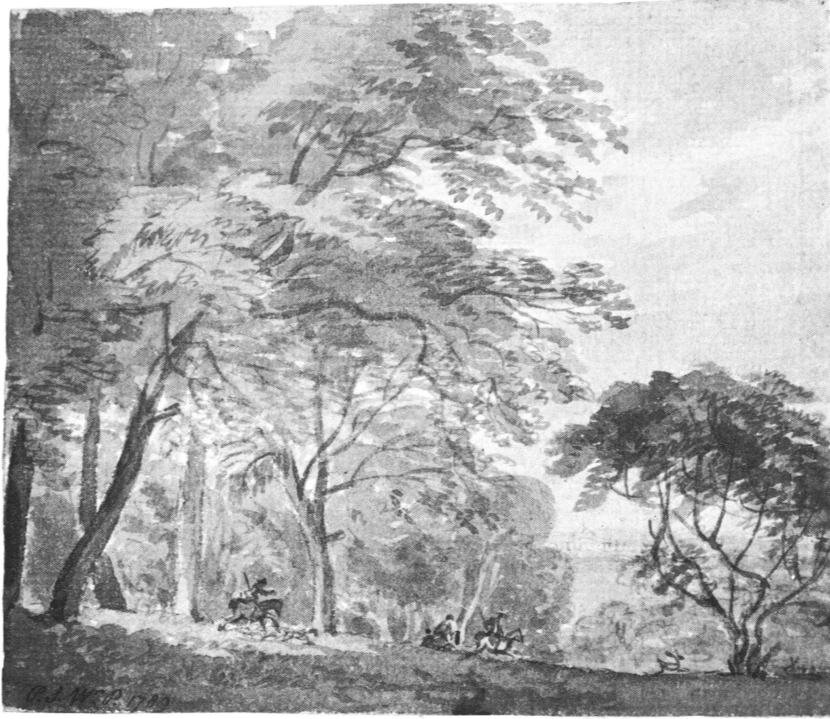
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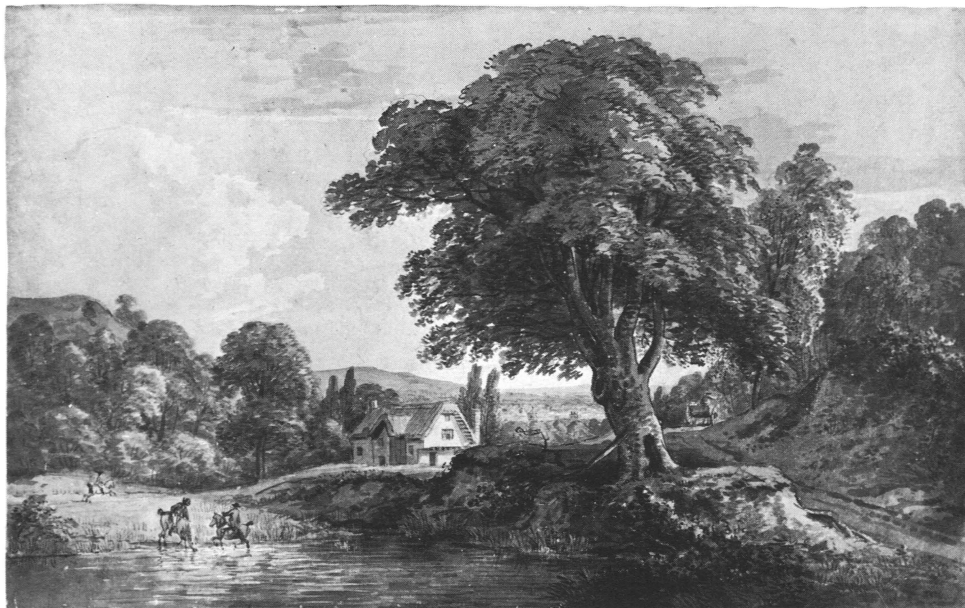
21 J. R. COZENS, Lake Nemi with a distant View of Gensano (and Monte Circeo)



22 P. SANDBY, View of Windsor Castle from Mr. Buckworth's, Snow Hill



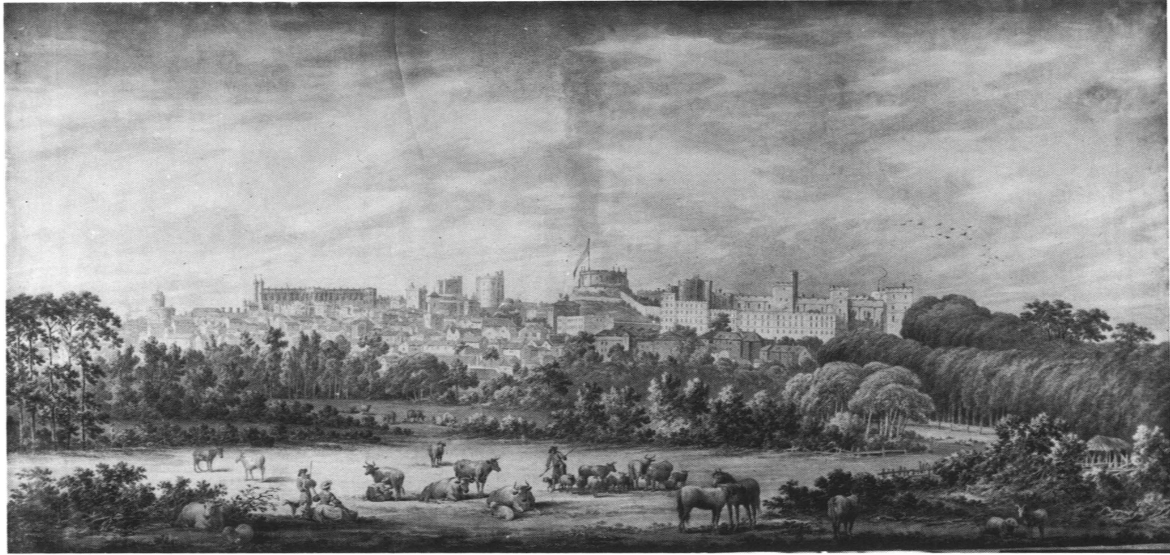
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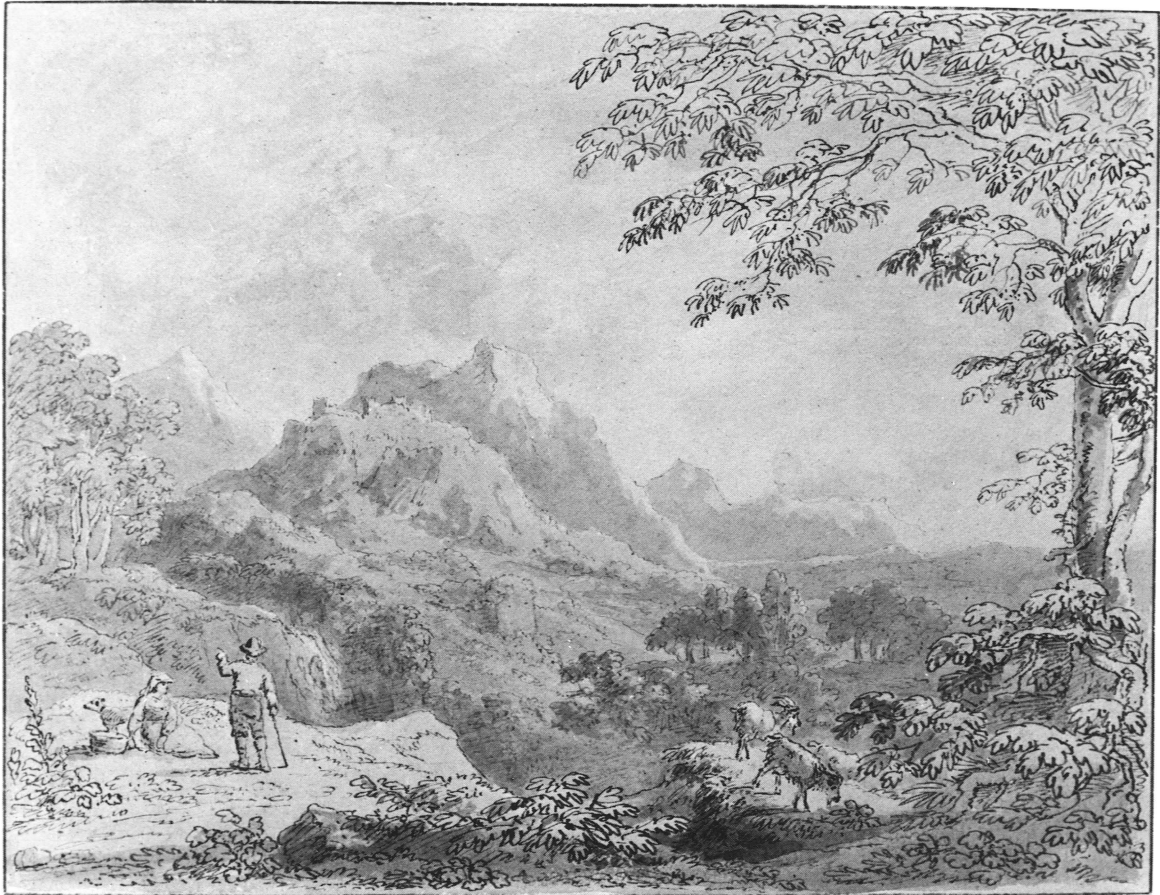
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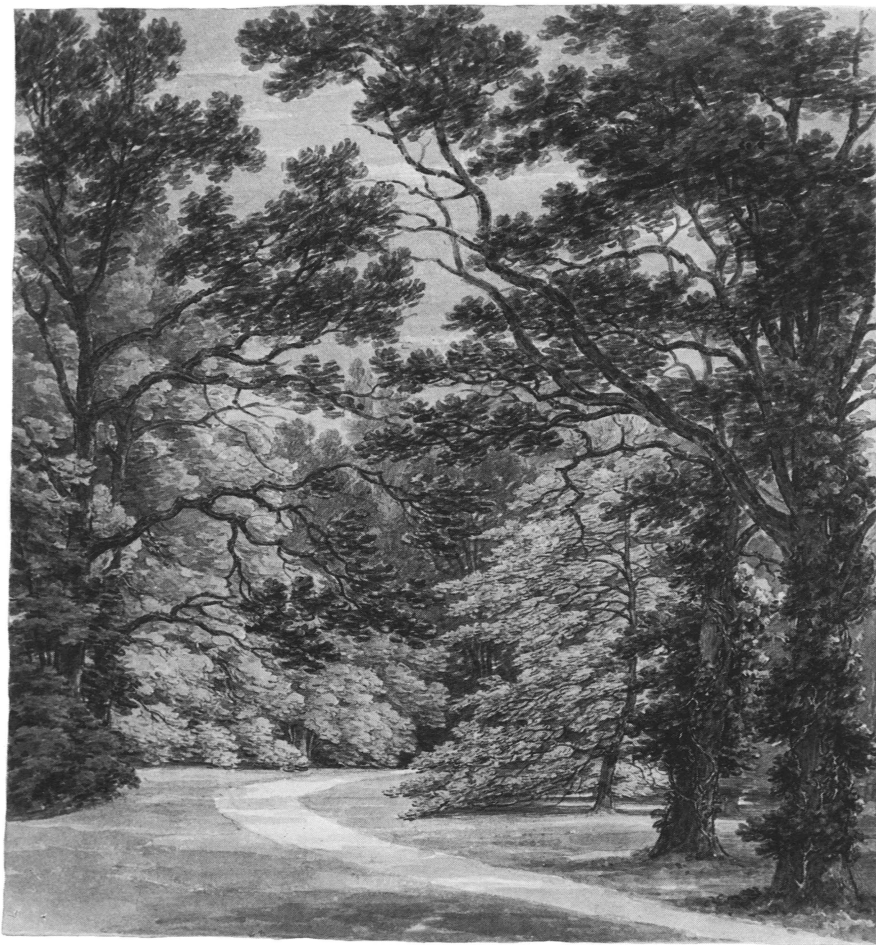
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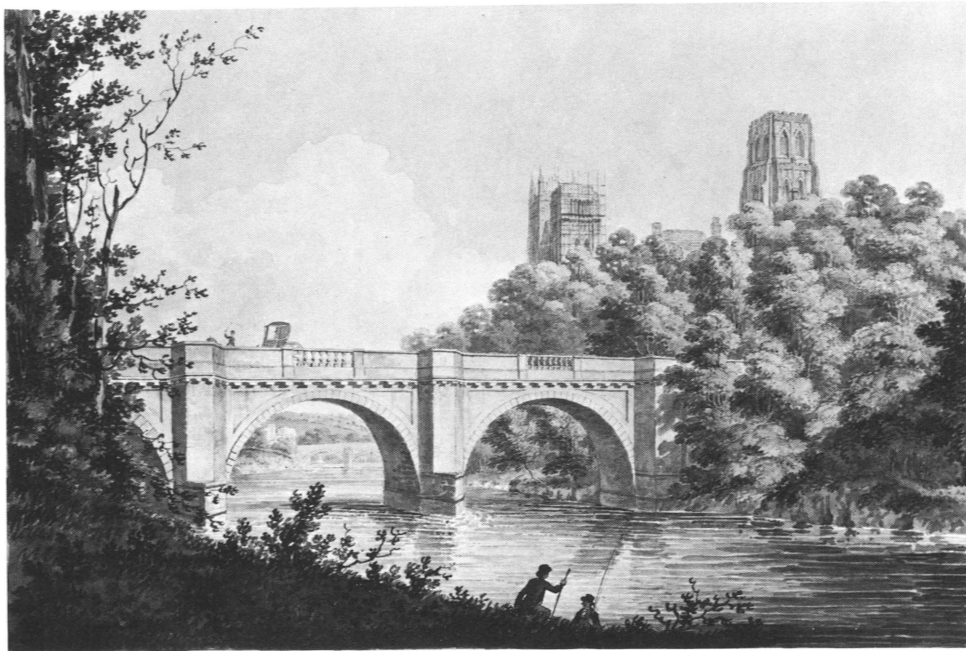
32 T. ROWLANDSON, Polruan, Cornwall



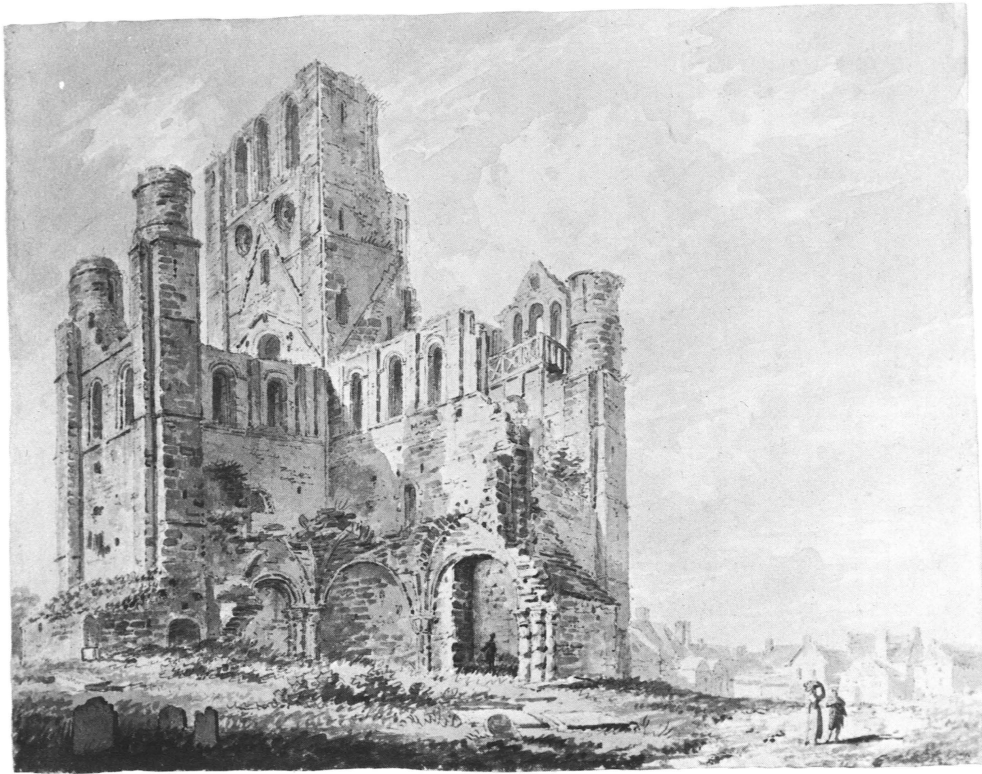
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34 E. DAYES, Derwent Water, Cumberland



35 E. DAYES, Durham Cathedral and Prebend's Bridge



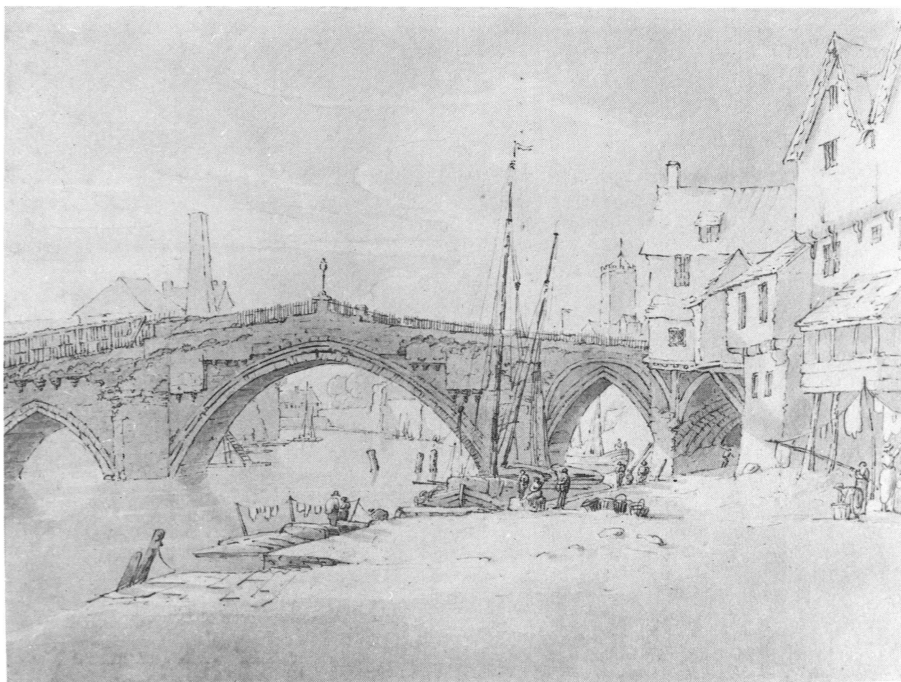
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37 T. SUNDERLAND, Rossdhu, Loch Lomond, Dumbartonshire



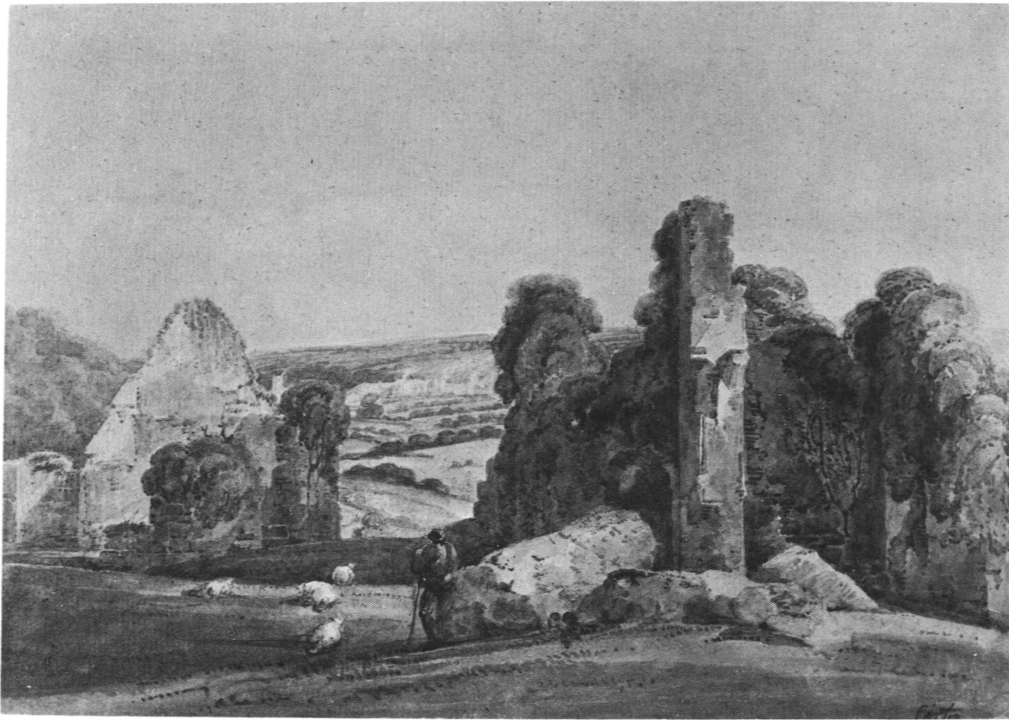
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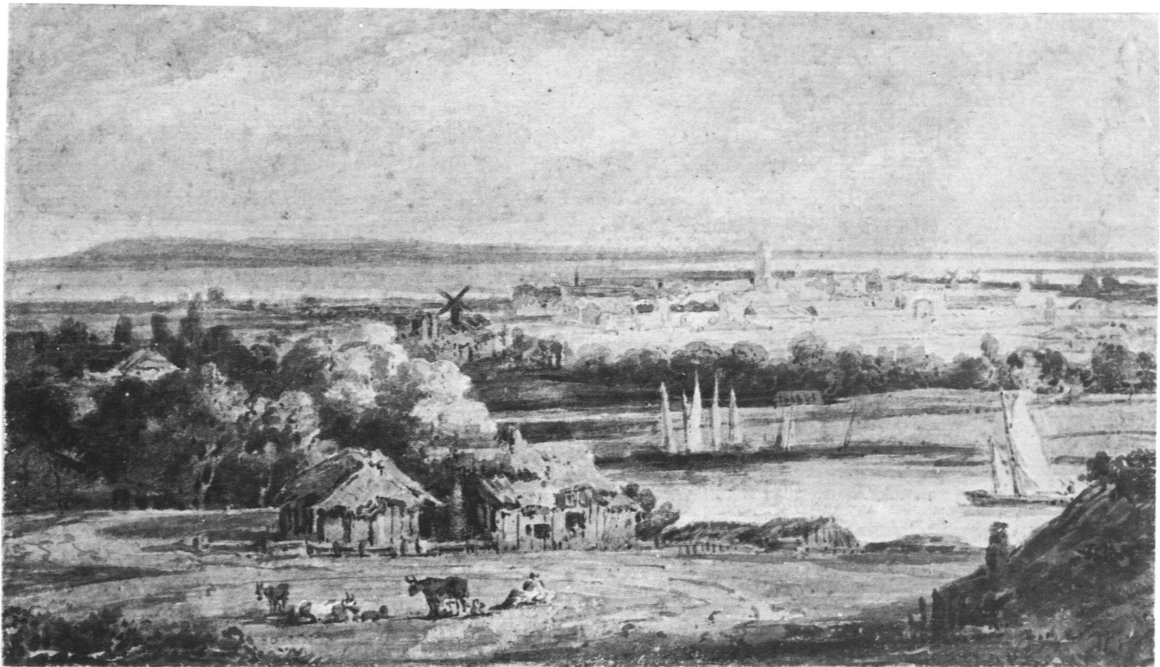
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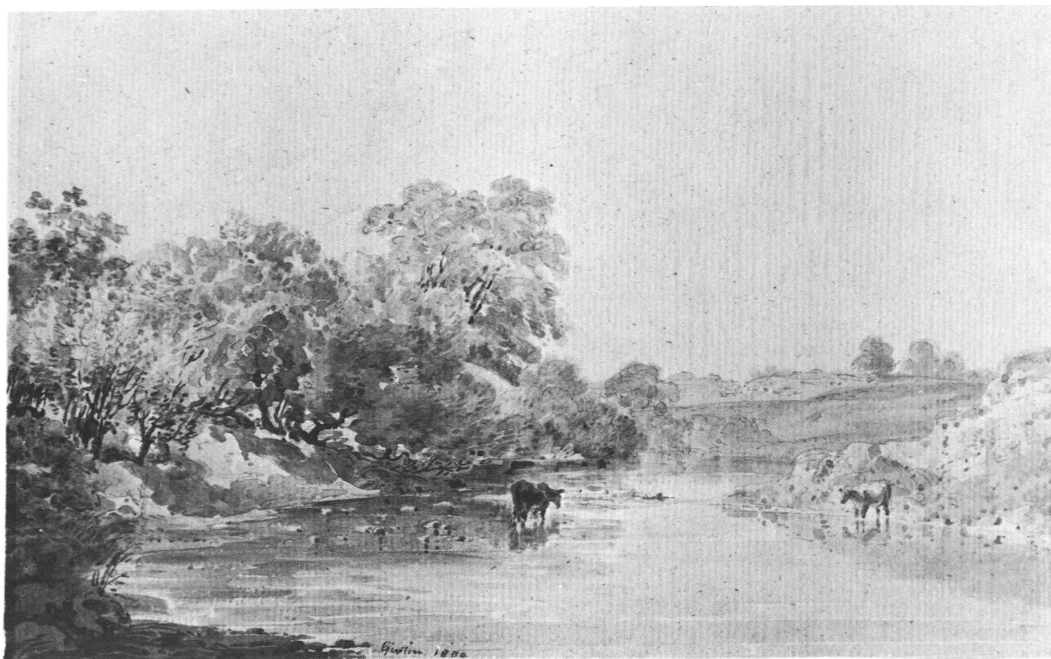
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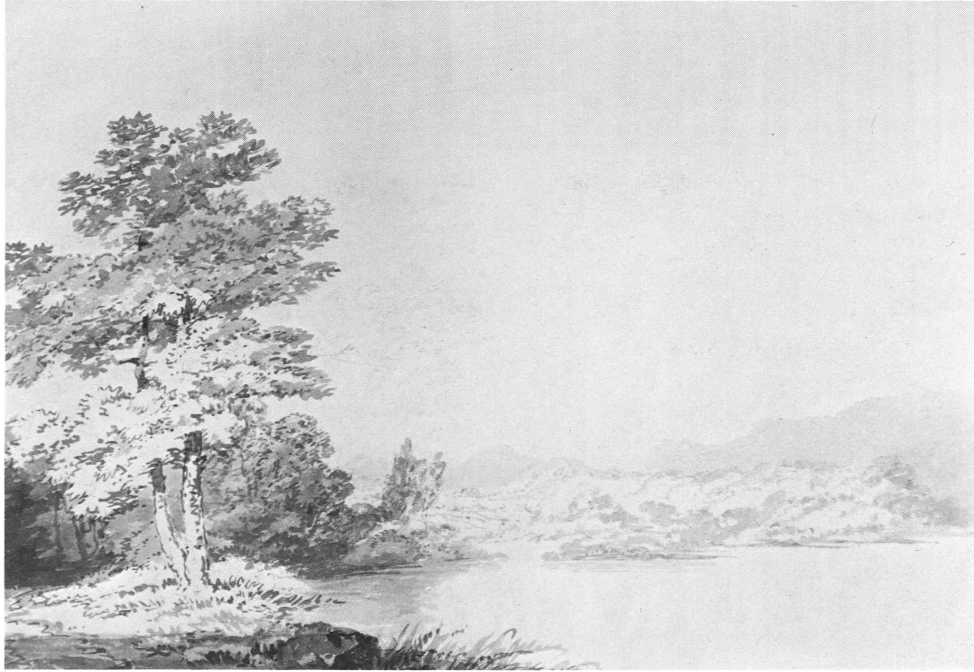
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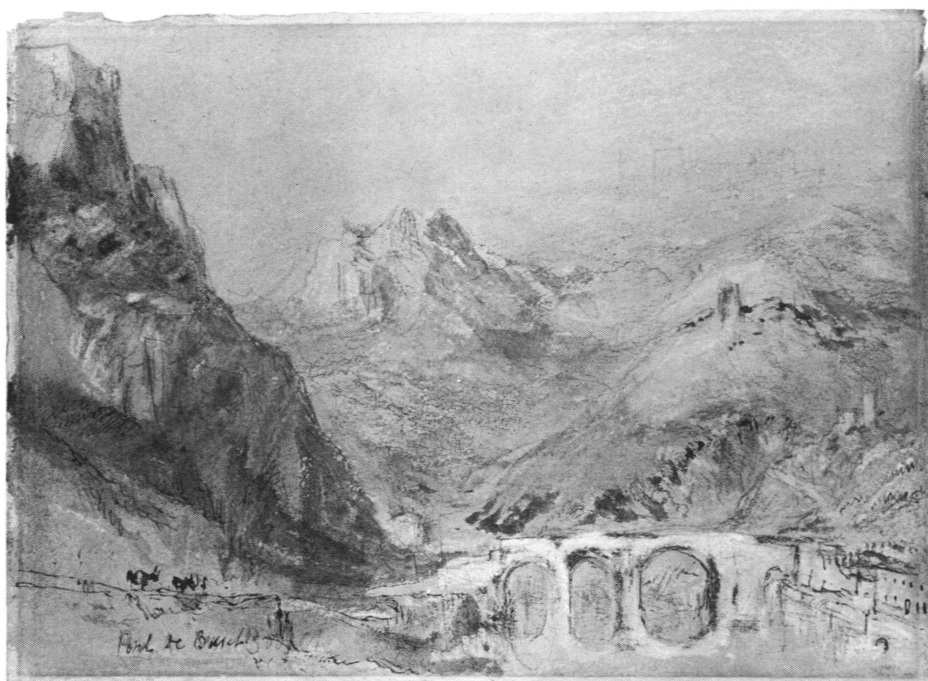
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50 J. M. W. TURNER, Rainbow: Osterspey and Feltzen on the Rhine



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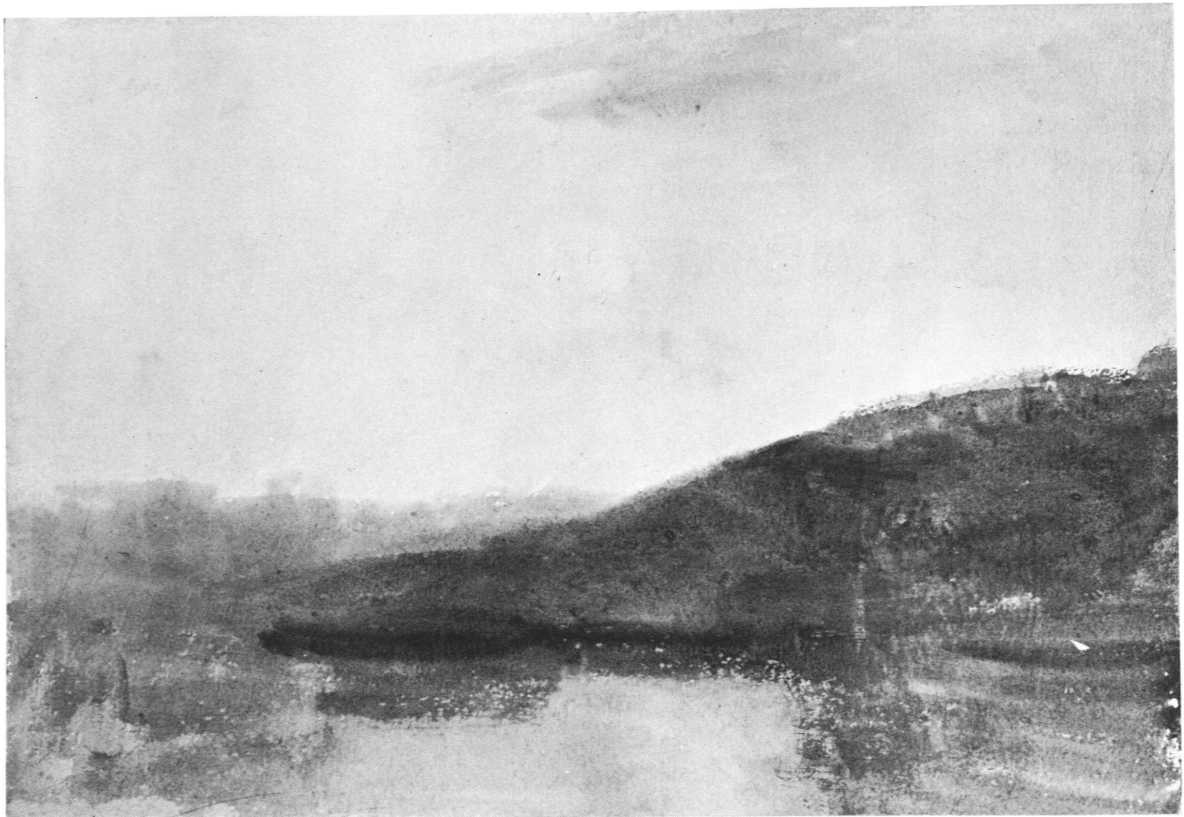
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55 J. M. W. TURNER, *Sunset on the River*



56 J. RUSKIN, attrib. to, Pass of Faido, St. Gothard



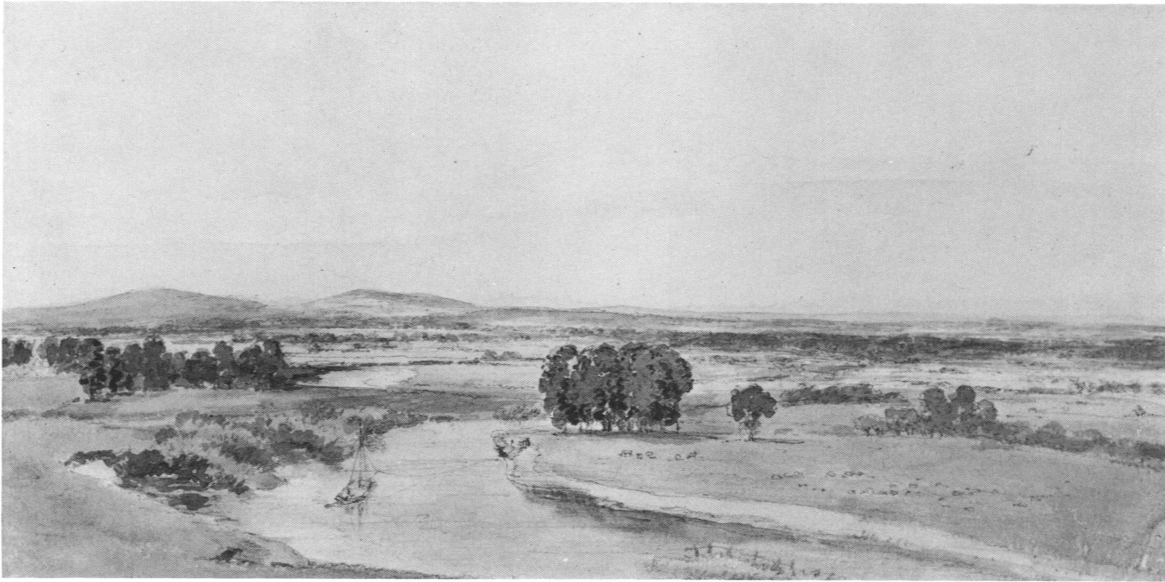
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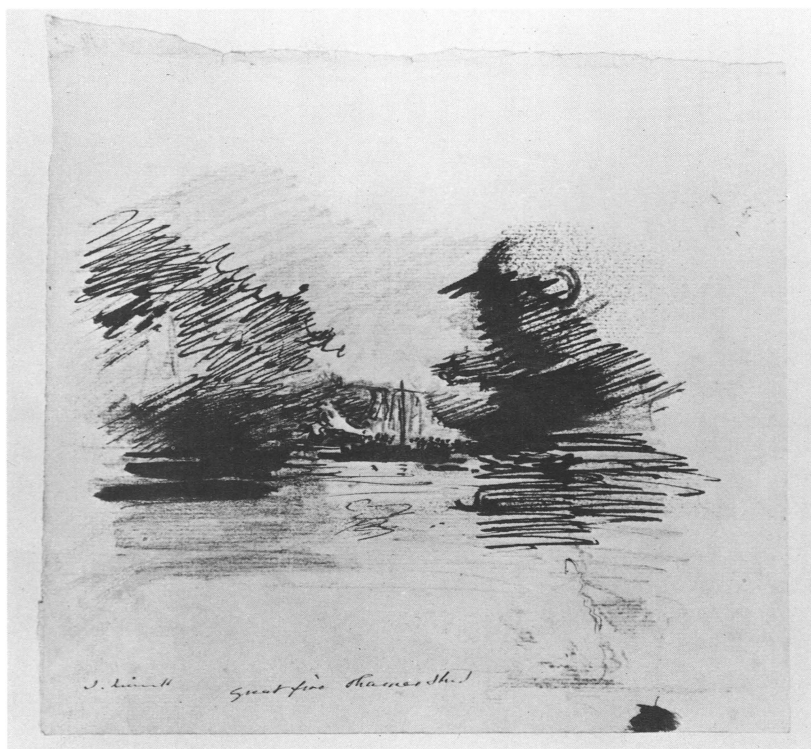
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82 J. LINNELL, The Great Fire, Thames Street



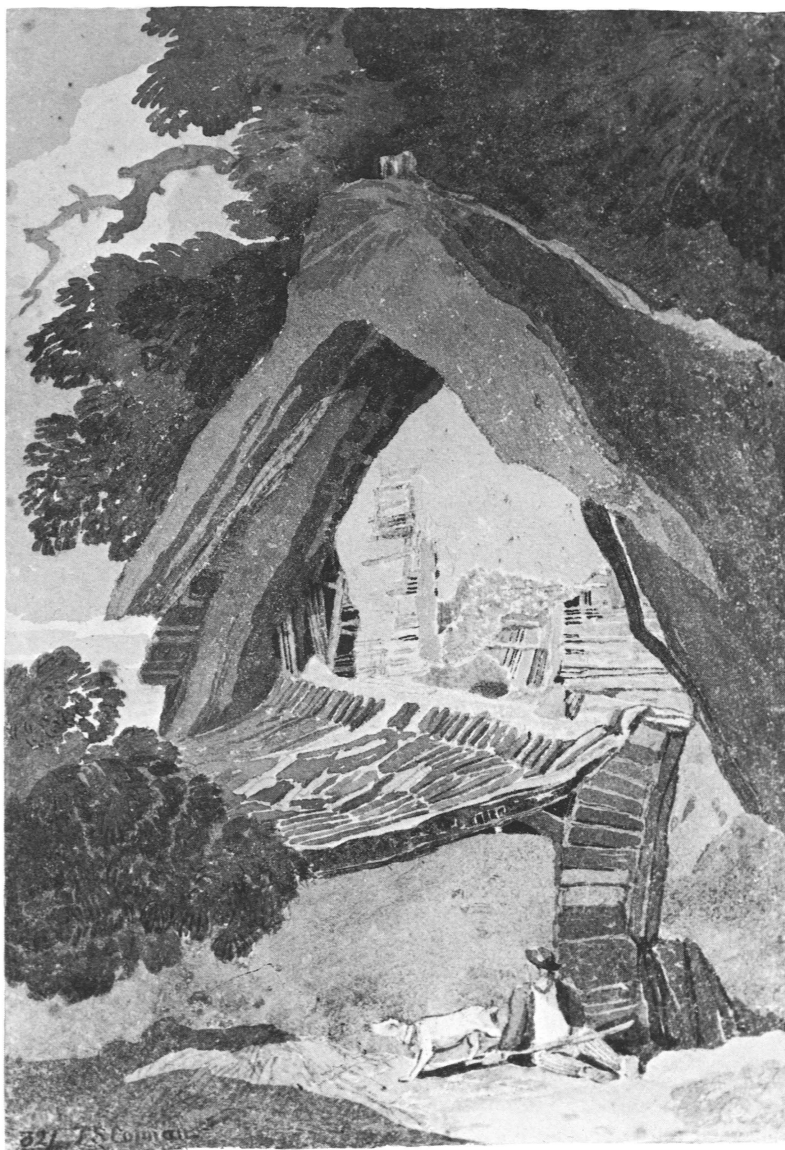
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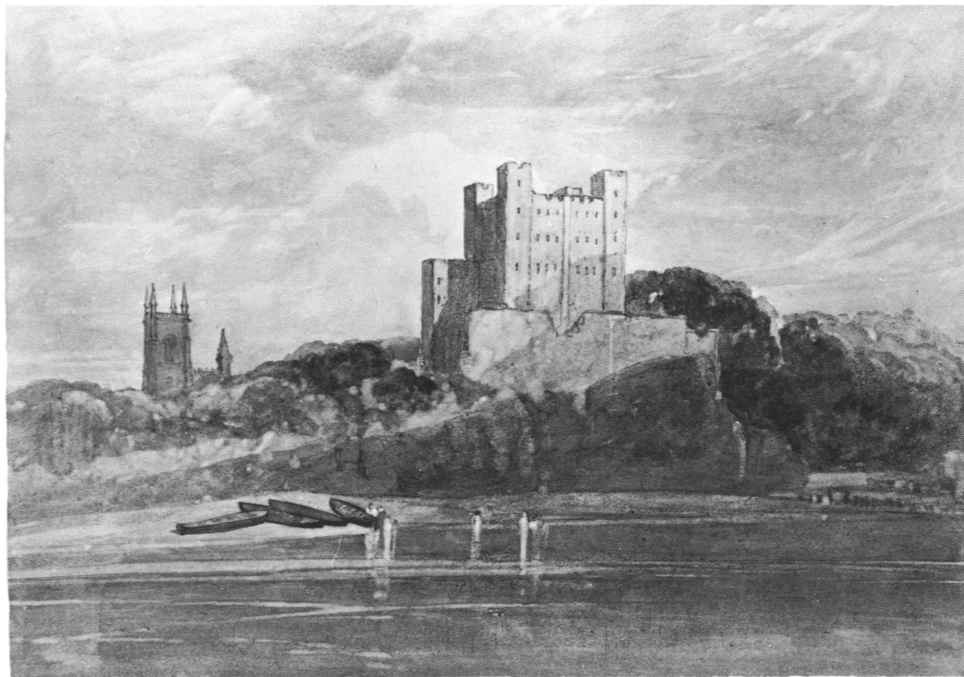
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85 J. S. COTMAN, A View in Conway



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88 J. S. COTMAN, Llyn Ogwen



89 M. E. COTMAN, Bishop's Bridge, Norwich



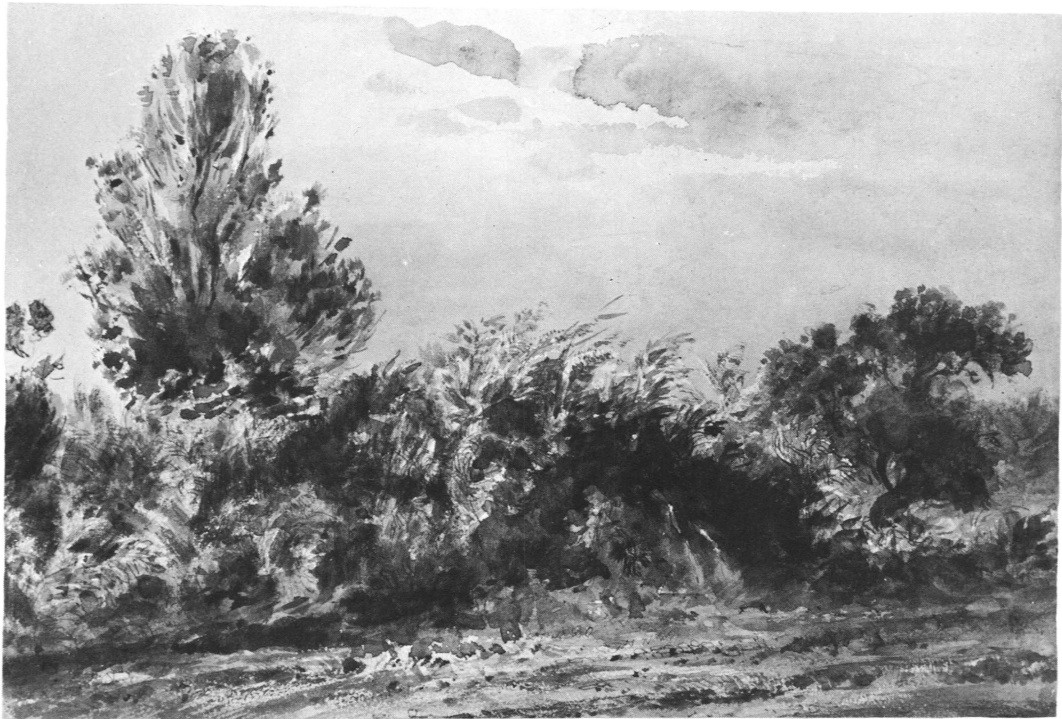
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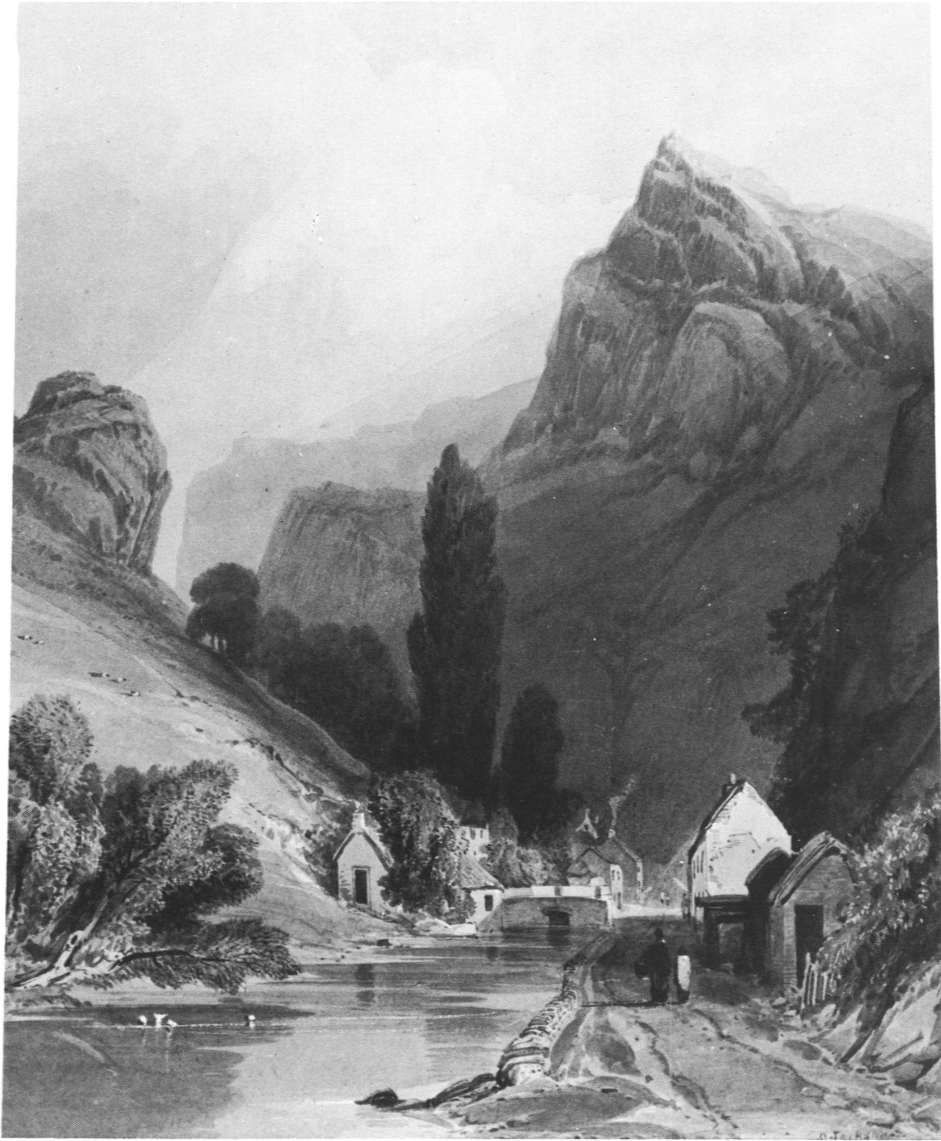
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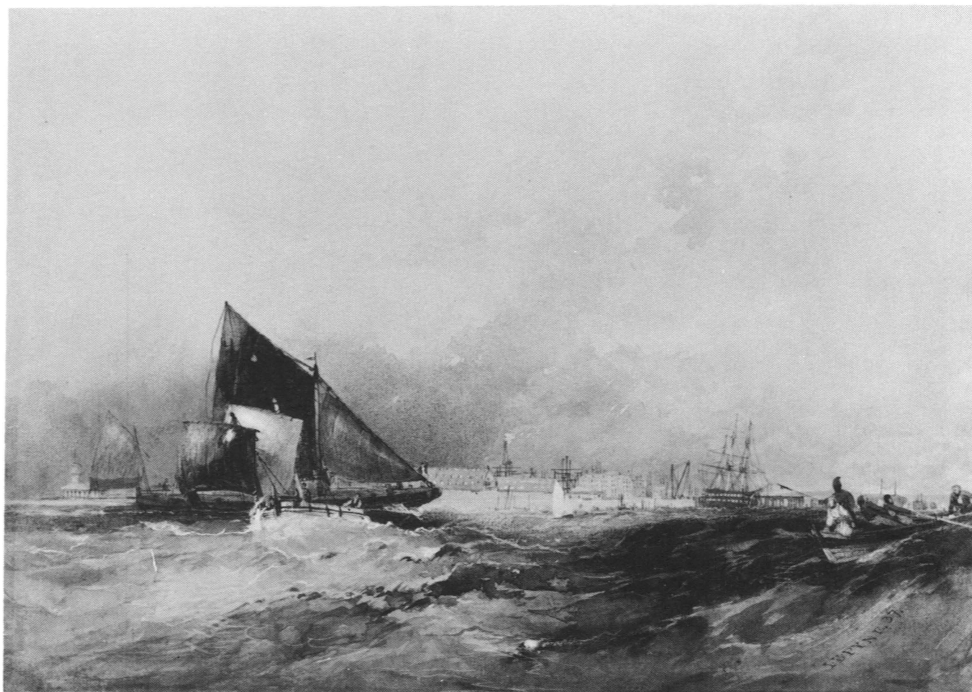
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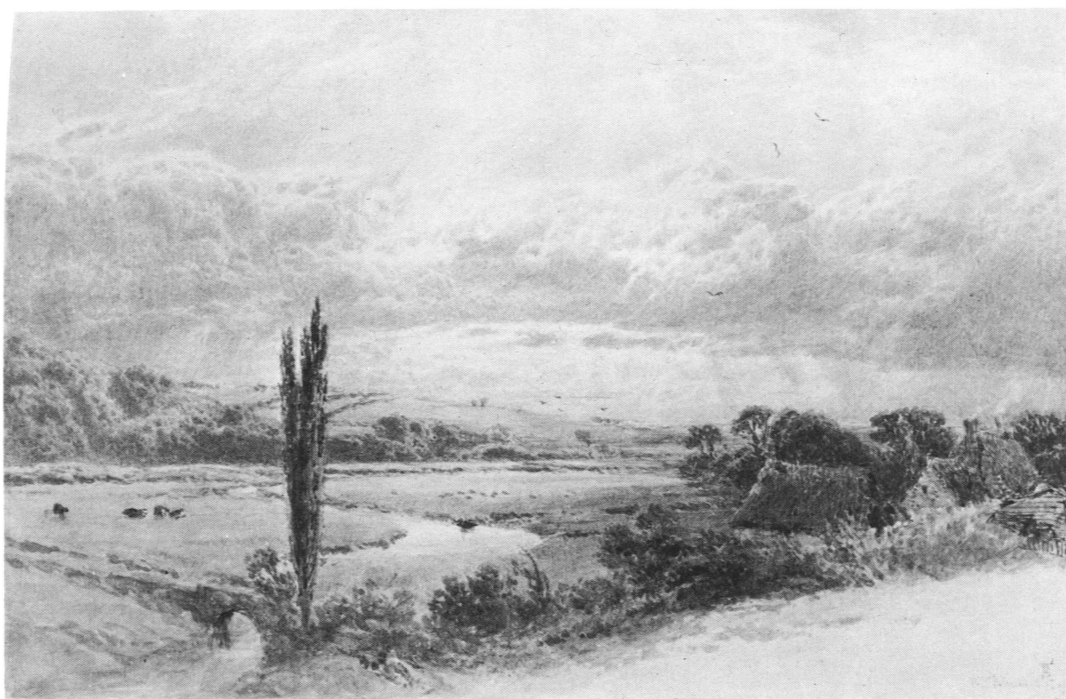
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98 W. J. MULLER, Compton Dando, near Bristol



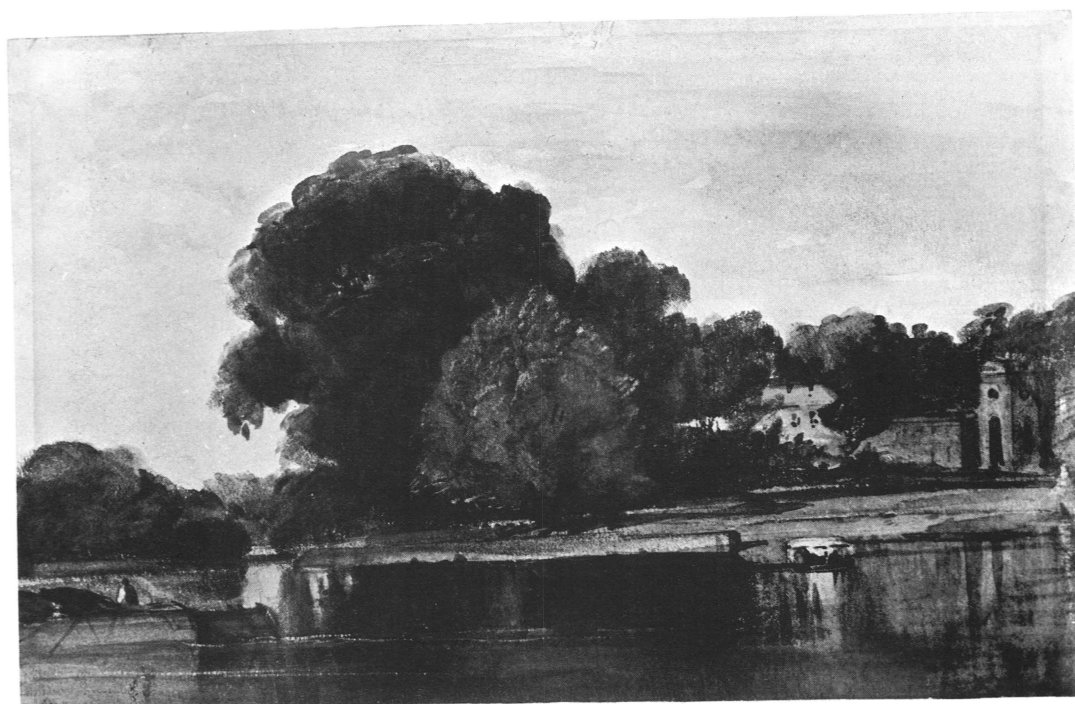
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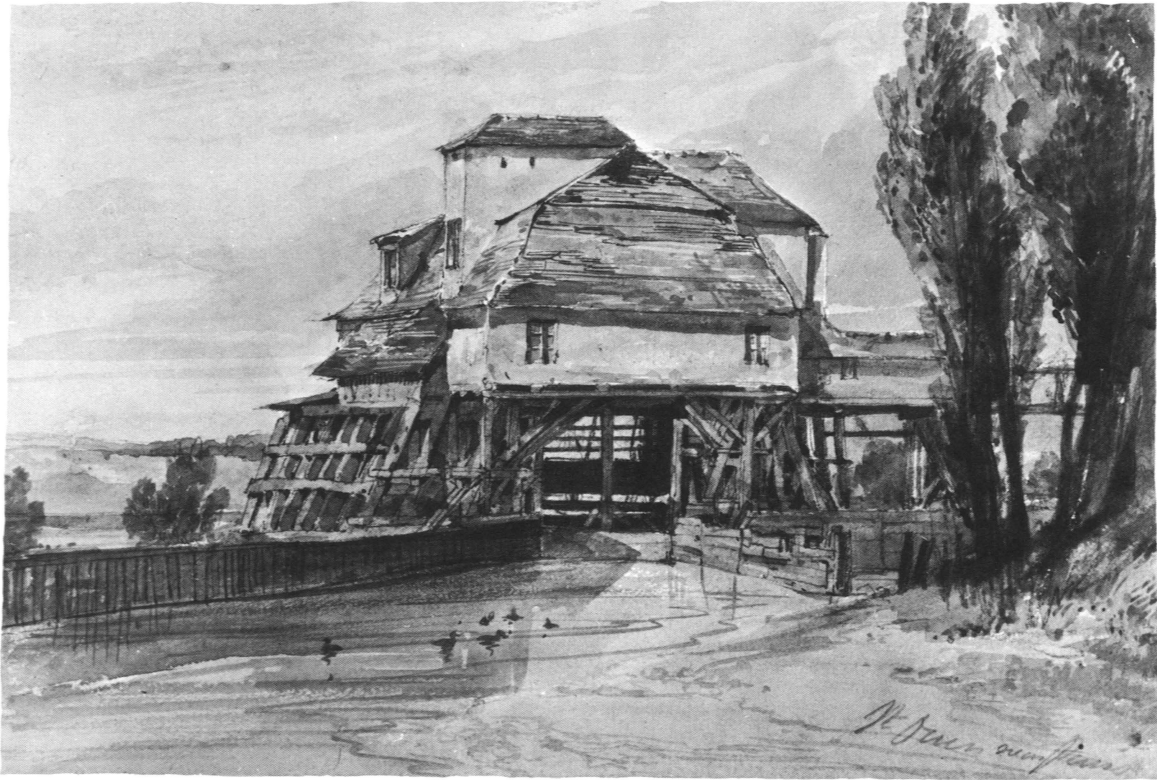
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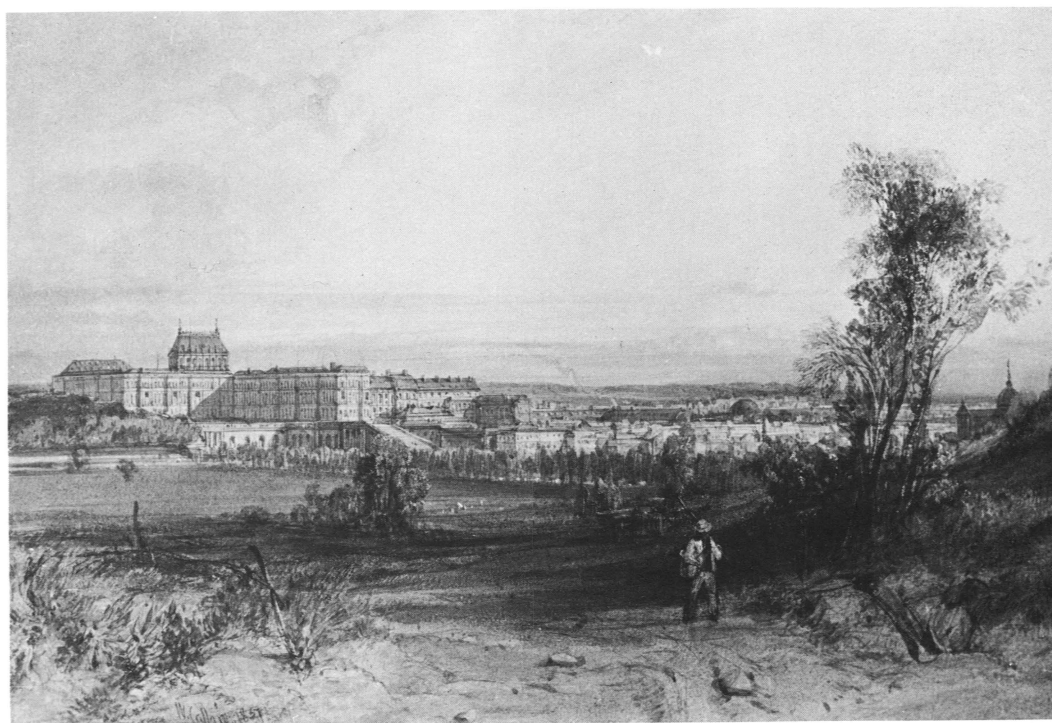
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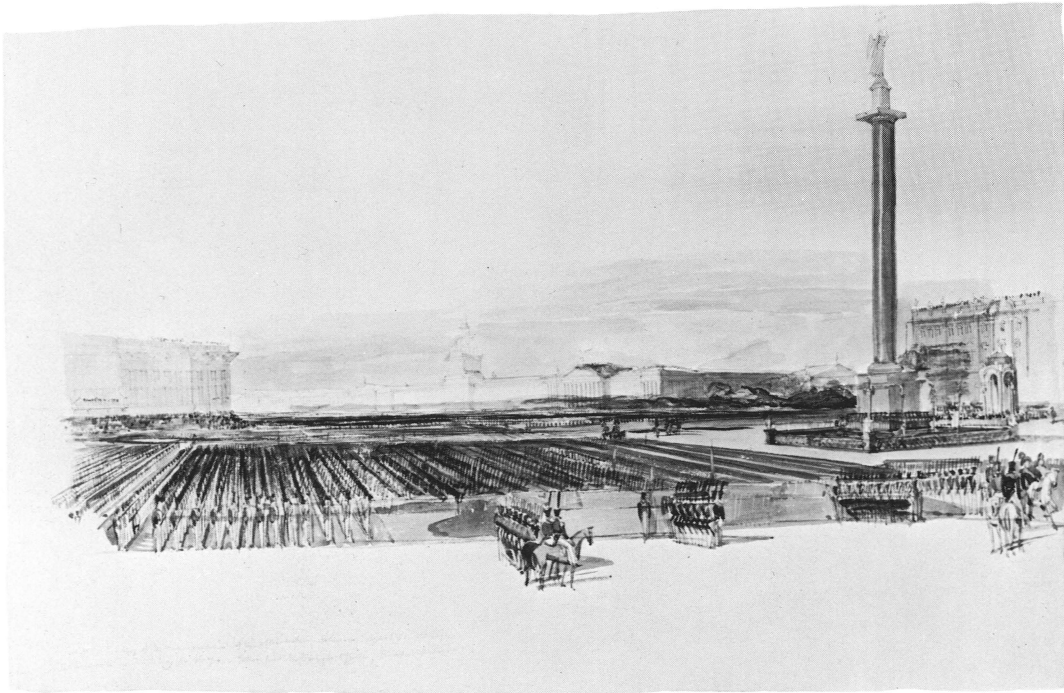
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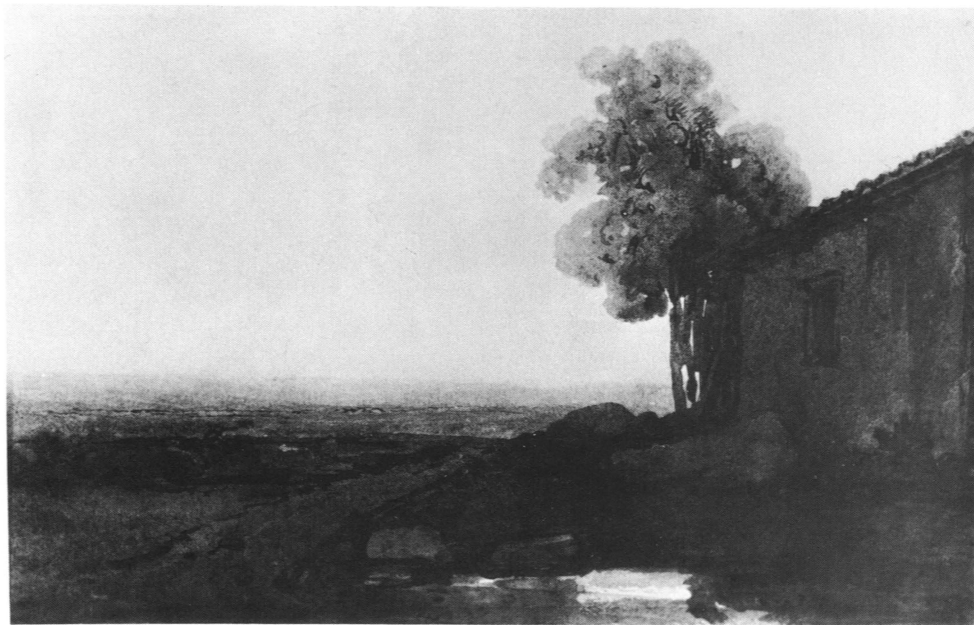
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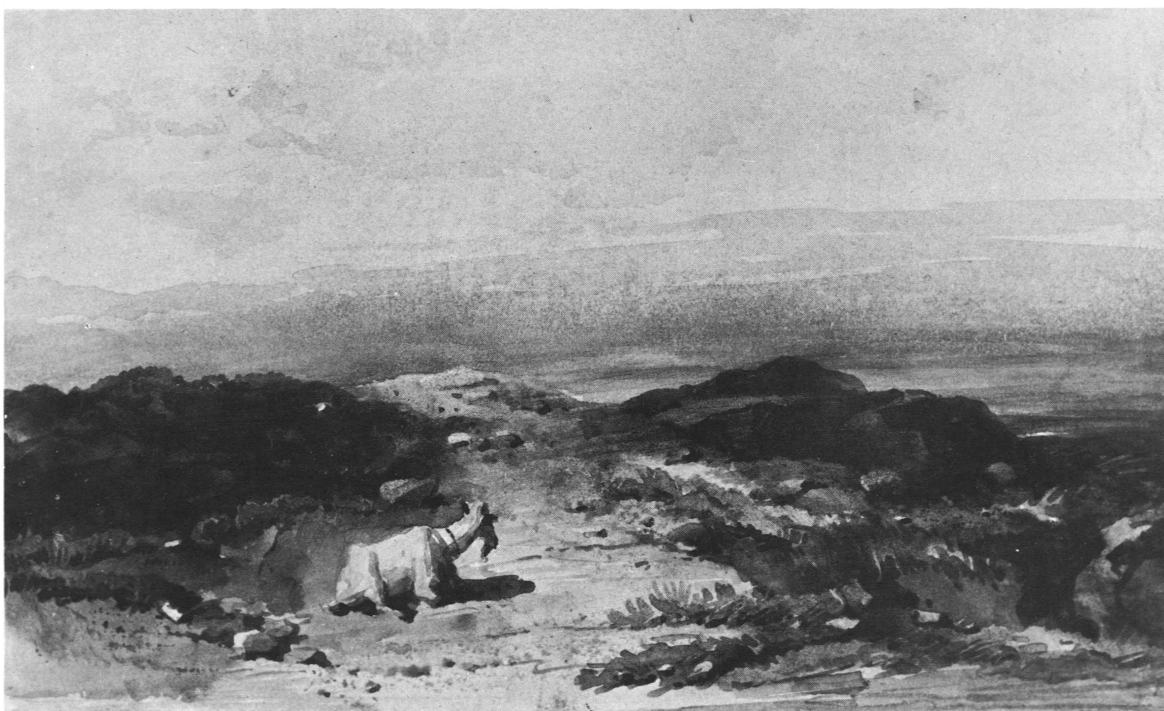
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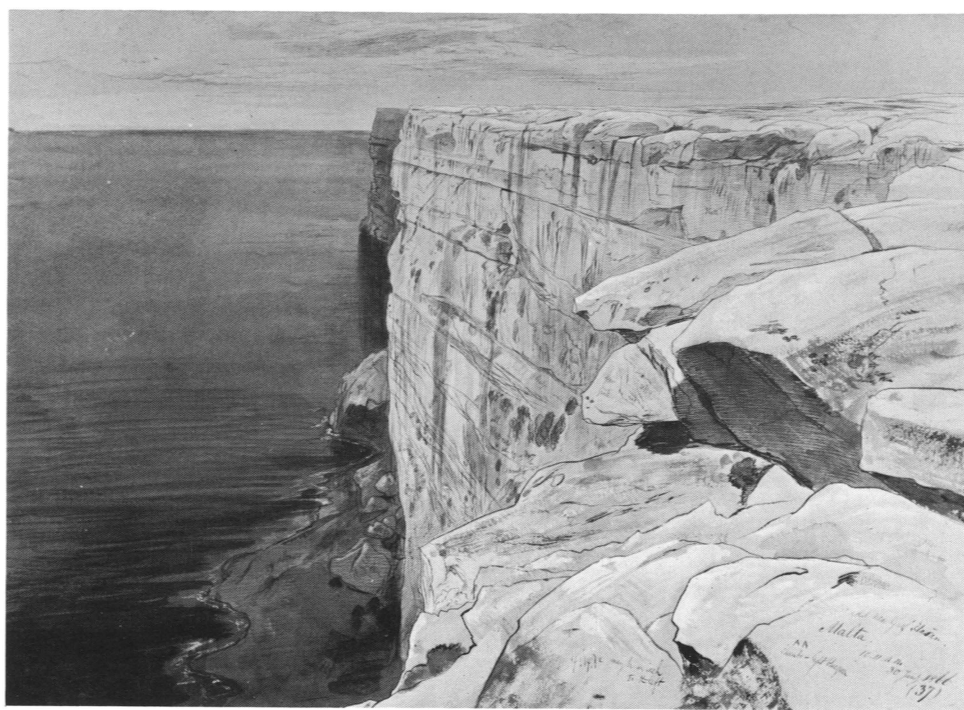
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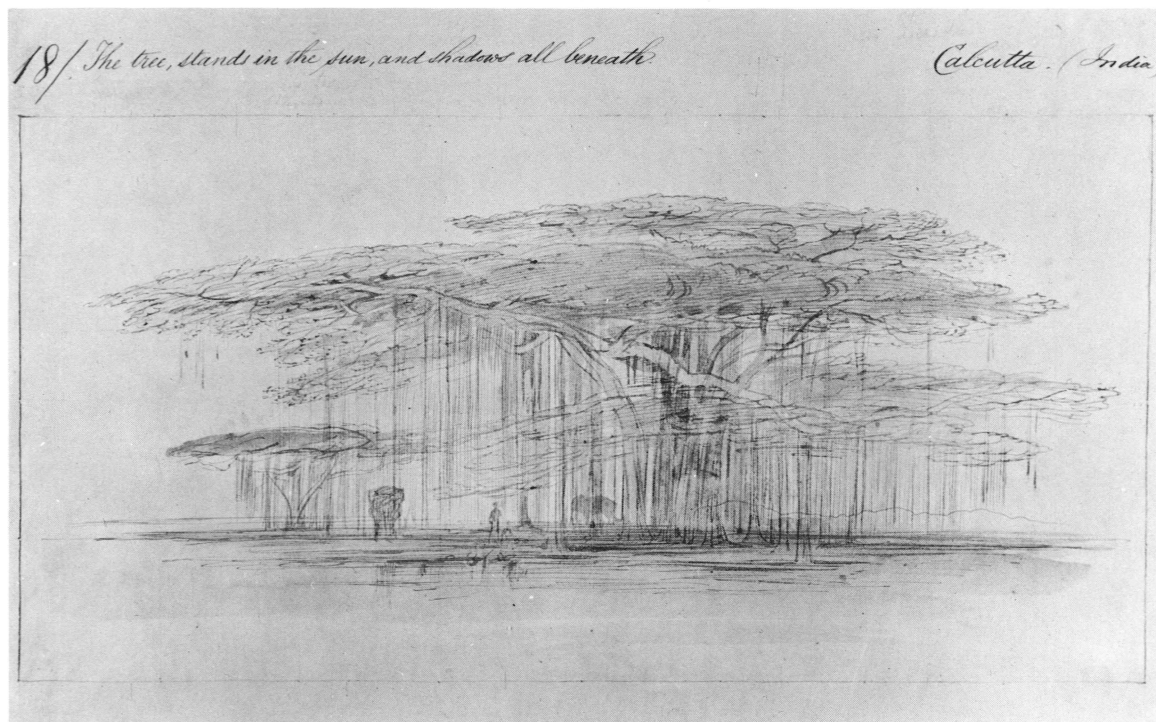
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